

Saturday 20-27 December 2014

Amateur Photographer

Winter
projects

16 pages of
technique
& inspiration

PULL OUT
AND KEEP

Passionate about photography since 1884

Christmas Special

Our **photo highlights** of 2014

- The best images
- Favourite gear
- Top news stories
and more...

Without **a Hitch**

How we reshot **Albert Watson's**
classic **Hitchcock** portrait



The man who **shot the '60s**

The incredible archive of **Jim Marshall**



The best photo holidays Experts name the world's top places to take your camera

SIGMA

Claim a free
Sigma EF-610 DG ST Flashgun
worth £169.99 at SRP
For a limited time only. Visit www.sigma-imaging-uk.com for details.

SIGMA 3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

PHOTOGRAPH © PAUL MONAGHAN



SIGMA
10-20^{mm}
F4-5.6
EX DC HSM

For Sigma, Canon, Nikon, Sony and Pentax
Supplied with fitted padded case
and petal type lens hood.
Compatible with APS-C SLRs only.

Purchase a Sigma
10-20mm f/4-5.6 EX DC
HSM and claim a FREE
Sigma EF-610 DG ST
flashgun worth £169.99
at SRP!

This offer is open for a limited
time only. For further details,
visit your nearest photographic
retailer or click on
www.sigma-imaging-uk.com.





COVER PICTURES © PAULINE HATCHER, ALBERT WATSON, JIM MARSHALL PHOTOGRAPHY LLC

In this issue

4 Christmas covered

We reveal the winner of our Christmas cover competition

14 Champion's champion

We look at nine winners from 2014's photography competitions and ask you to vote for your favourite

22 Classics revisited

AP recreates Albert Watson's surreal shot of Alfred Hitchcock

26 Images of the year

Twelve AP staff select their favourites from 2014

32 Images of the year

Ten picture editors choose their favourite shots

38 Rock of ages

We profile Jim Marshall, who took many iconic images of rock bands in the 1960s and '70s

44 Where in the world?

Ten top destinations from ten top photographers

49 Christmas projects

Our 16-page pull-out-and-keep guide to winter projects – and your chance to win a subscription to AP

71 Past, present and future

We look back at the technology from the past 12 months, and what we may see in years to come

80 The year's best books

Top tomes from 2014

82 My favourite kit of the year

Photographers, editors and writers choose their favourite items from 2014

Regulars

3 365 days

19 Inbox

114 Final Analysis

365 days

A year in photography



IS IT Christmas already? It doesn't seem like a year since the last one, but here we are with our bumper Christmas Special, and a cover shot by AP reader Pauline Hatcher who won our

Shoot the Cover competition. This week we look back at the photographic highlights of 2014 as AP staff and leading UK picture editors choose their favourite images of the year. The diversity of the images chosen shows just how subjective

photography is. This is underlined by our comparisons of the winners of this year's major photographic competitions. There's no consensus in the AP office as to which is our favourite, so it will be interesting to see which one you pick.

Meanwhile, if you're looking for something to do over the holidays, turn to our 16-page pull-out-and-keep Christmas projects section. Don't forget to post your efforts on our web gallery or social media channels. Now where are those mince pies... **Nigel Atherton, Editor**

JOIN US
ONLINE

**Amateur
Photographer**
amateurphotographer.co.uk



Like us on
Facebook.com/Amateur.
photographer.magazine

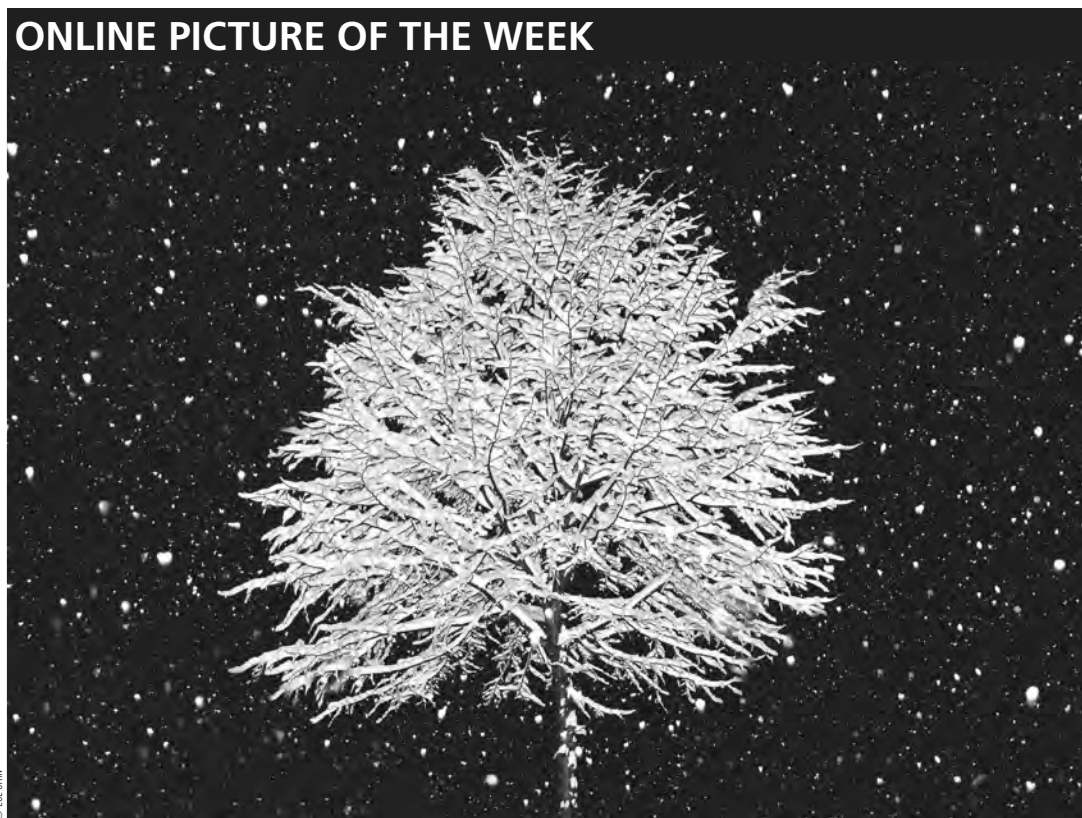


Join our Flickr group
at flickr.com/groups/
amateurphotographer



Follow us
on Twitter
@AP_Magazine

ONLINE PICTURE OF THE WEEK



© LOL CAIN

Snowy Tree by Lol Cain

Nikon D300, 17-55mm, 1/60sec at f/9, ISO 1000

THIS distinctly festive image was submitted to the *Amateur Photographer* website gallery by Lol Cain. The photograph was uploaded as part of our Christmas cover competition, in which readers were asked to submit an image suitable for the cover of the Christmas issue. We had a great response, and the eventual winner was Pauline Hatcher. If you would like to see

some of the other images that were submitted, see pages 4 and 5.

Lol's image may not have made it onto the cover, but it's still a great shot. It was taken in 2010 during a heavy snowfall. Seizing a golden opportunity, Lol dashed outside and illuminated the tree with off-camera flash. The result is an image that has found its way into our Online Picture of the Week.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

Christmas covered

We had a fantastic response to our cover competition, but there could be only one winner...

Last year we decided to hold a competition asking readers to provide an image for the cover of the Christmas issue. After announcing it, we crossed our fingers and hoped that something usable would be forthcoming. After all, to be suitable for the cover an image needs to be more than just a good photo. It also needs to be simple and uncluttered, so that cover lines can be easily read, and with enough room at the top for the AP masthead. Most people only look at a cover for a second or two on the newsstand, so the cover image needs to immediately convey what it's representing. For our needs, the photograph would have to convey the theme of Christmas without being too cheesy or obvious.

Fortunately, we needn't have worried – we were inundated with great images and in the end were spoilt for choice. So this year, emboldened by our previous experience, we did it again. We were still just a tiny bit nervous – what if last year was a fluke?

Well, I'm happy to report that it wasn't. This year we invited readers to post either to our website gallery or into our new Flickr pool, launched earlier this year, and between them we had more than 650 entries.

Choosing the cover

We had some beautiful landscape images submitted, but given that last week's issue was on winter landscapes and one of our January issues will also lead on the subject, we made the decision to go with something different for the cover of our Christmas issue. We did, however, choose one of the submitted landscapes to illustrate last week's issue (13 December), so well done to Edward Rhodes.

Having gone through all the images, we chose about 20 to mock up as covers. These were then whittled down to a final five, which were then tested for impact by placing them on our magazine rack in the office, among a selection of other covers.

Finally, we settled on a great cover shot by Pauline Hatcher. It has everything we want from the cover image: colour, a Christmas theme and lots of space for cover lines. It's also a great example of the difference between a good image and a good cover image. Had this picture been submitted for a regular photo competition on the theme of Christmas, it may have been penalised for its unbalanced composition and areas of dead space, but for our needs these were positive attributes.

Pauline Hatcher's winning shot, flipped horizontally, without cover lines, as featured on this week's front cover. Right: Some of the other images submitted for the front cover



© PAULINE HATCHER



© PAULINE HATCHER

The photographer

Pauline Hatcher, from West Sussex, took the winning shot during a shopping trip to Portsmouth in Hampshire last Christmas. 'The lights are on the mast of HMS *Warrior*, in the Historic Dockyard,' she explains. 'I took a sharp image of it too, but I preferred the bokeh and shapes in the out-of-focus one.' She took the picture on her Nikon D5200 and 12-24mm lens.

So what will Pauline be spending her prize money on? 'Well my husband just bought me a Panasonic Lumix DMC-GX7, so I'll be putting the money towards a prime lens for that,' she says.



© TIKER JAIL



© RAYMOND JABRAN



© SHANE BRITLER



© ROBERT T



© ANTHONY



© JEFF FLOWERS



© EDDY PHOTOGRAPHY



© CLAUDIA



© MATTHEW CHURCH



© FELICIA SIMON



© MIKE PHIN



© EDWARD RHODES

Student entries

➤ We couldn't write about our cover competition without mentioning Basildon Academies, whose students entered en masse. They weren't successful this time, but there were some really imaginative interpretations.

Winter landscapes

➤ We received so many great winter landscape shots we felt it a shame not to use any. Fortunately, last week's issue led on that very theme, and this lovely image by Edward Rhodes fitted our needs perfectly.



Cover tips

● The job of a cover image is to stand out from the other covers on the shelf. Before submitting an image, look at your shortlist as thumbnails in an image browser, such as Adobe Bridge. Which images draw your attention and stand out from the rest? These are likely to be the ones that will make the best cover photos.

● It sounds obvious but magazines are mostly portrait format, so shoot in portrait orientation. Although it's possible to crop from a landscape-format image if the resolution is high enough, it's best to use all the available pixels where possible. Remember, we need around 3600 pixels on the vertical axis.

● Don't crop in too tightly, leave lots of space for cover lines. Busy images with lots of detail are generally unsuitable as cover images, as they make superimposed text difficult to read. There should also be plenty of space at the top for the magazine masthead.

● If shooting especially for the cover, try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options for where to put the cover lines.

● If you're submitting a portrait, it's generally best to have good eye contact, with the subject looking directly into the lens. Covers where the subject has a strong gaze tend to draw the viewer's attention much more than covers where the subject is looking away. Also, the eyes should be pin-sharp.

● Remember, magazines work well ahead of the publication date – especially monthlies – so if you are submitting seasonally dependent images (such as spring flowers), you will need to send them four to six months before the issue comes out.

Nikon Digital SLR

D3200

£20
CASHBACK



24.2 MP
EXPEED 3 Engine
HD movies
Wireless Capability

FREE NIKON ACCESSORY KIT

D3200 Body £239.00
D3200 18-55 VR Kit... £299.00 £7.90 P/m
D3200 18-105 Kit... £439.00 £7.73 P/m

D3300

£30
CASHBACK



Incredible Image Quality
Simplicity of use
WiFi Connectivity

FREE NIKON ACCESSORY KIT

D3300 Body £366.00 £7.52 P/m
D3300 18-55 Kit... £395.00 £8.11 P/m
D3300 Twin Kit... £489.00 £8.61 P/m

D5200

£40
CASHBACK



24.1 MP DX format CMOS
Vari-angle LCD monitor
Full HD Movie

FREE NIKON ACCESSORY KIT

D5200 Body £349.00 £8.19 P/m
D5200 18-55 Kit... £438.00 £7.71 P/m
D5200 Twin Kit... £629.00 £9.23 P/m

D5300

£50
CASHBACK



WiFi Connectivity
GPS built-in
39-Point AF system
Nikon's unique Picture Control

FREE NIKON ACCESSORY KIT

D5300 Body £504.00 £7.40 P/m
D5300 18-55 Kit... £569.00 £8.35 P/m
D5300 18-140 Kit... £767.00 £11.25 P/m
D5300 Twin Kit... £729.00 £10.70 P/m

D7100



24.1 MP DX format
CMOS Sensor
Optical low pass filter

FREE NIKON ACCESSORY KIT

D7100 Body £768.00 £11.27 P/m
D7100 + 18-105mm... £899.00 £13.19 P/m
D7100 + 18-300mm... £1149.00 £16.86 P/m

D750



16.2 MP CMOS sensor
Full HD Video Recording

FREE NIKON ACCESSORY KIT

D750 Body £1799.00 £26.50 P/m
D750 24-85 VR Kit... £2249.00 £33.00 P/m
D750 24-120mm Kit... £2349.00 £34.47 P/m

D610



24.3 MP FX CMOS sensor
6fps Shooting
Finely Detailed Images

FREE NIKON ACCESSORY KIT

D610 Body £1269.00 £18.62 P/m
D610 + 24-85 Lens... £1749.00 £25.66 P/m

D810



36.3 MP FX sensor
Extensive ISO
Cinema Ready
Up to 7 fps burst rate

NEW

£300 TRADE IN BONUS
D810 DSLR Body... £2399.00 £39.60 P/m

Df



16.2 MP FX-format (full-frame) CMOS sensor
Embrace highlights and shadows
Rediscover the joy of photography
Df Body... £2199.00 £32.27 P/m

D4s



16.2 MP FX sensor
Amazing speed
Full HD Video

FINANCE 0% AVAILABLE

D4s DSLR Body... £4679.00 £194.95 P/m

Nikon Zoom Lenses



10-24mm f3.5-4.5 G AF-S DX Lens £639.00 £9.38 P/m
14-24mm f2.8G ED AF-S NIKKOR £1319.00 £19.35 P/m
16-35mm f4G ED VR AF-S NIKKOR £829.00 £12.16 P/m
16-85mm f3.5-5.6G ED VR AF-S DX £439.00 £7.73 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom... £1049.00 £15.39 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £584.00 £8.57 P/m
18-300mm f3.5-5.6 ED VR AF-S DX £669.00 £9.82 P/m
24-70mm f2.8G ED AF-S NIKKOR £1245.00 £18.27 P/m

WINTER CASHBACK ON MANY SELECTED LENSES

28-300mm f3.5-5.6G ED VR Nikkor £669.00 £9.82 P/m
24-120mm f4G ED AF-S VR Nikkor £789.00 £11.58 P/m
55-300mm f4.5-5.6G ED DX AF-S VR... £185.00
70-200mm f2.8G ED VR II £1619.00 £23.76 P/m
70-300mm f4.5-5.6G AF-S VR Nikkor £429.00 £7.55 P/m
70-200mm f4G ED VR AF-S Nikkor £979.00 £14.37 P/m
NEW 80-400mm f4.5-5.6G ED VR £1899.00 £27.87 P/m
200-400mm f4G ED VR II AF-S NIKKOR . £4939.00 £72.47 P/m

Nikon Prime Lenses



Fixed focal length, The ultimate in image quality for your Nikon DSLR

10.5mm f2.8G ED DX Fisheye £559.00 £8.20 P/m
24mm f1.4G AF-S NIKKOR £1479.00 £21.70 P/m
35mm f1.4G AF-S £1295.00 £19.00 P/m
35mm f1.8G AF-S DXs £148.00
AF-S 50mm f1.4G Lens £295.00
50mm f1.8G AF-S NIKKOR £148.00
85mm f1.8G AF-S NIKKOR £375.00 £7.70 P/m

85mm f1.4G AF-S Nikkor £1177.00 £17.27 P/m
200mm AF-S NIKKOR F2G ED VR II . £4099.00 £60.15 P/m
300mm F/2.8G AF-S ED VR II Lens... £4045.00 £59.35 P/m
400mm f2.8G ED VR AF-S NIKKOR... £7189.00 £86.56 P/m
500mm f4G ED VR AF-S NIKKOR... £5899.00 £86.56 P/m
600mm f4G ED VR AF-S NIKKOR... £7189.00 £105.48 P/m

Nikon Macro Lenses

Get super close to your subject



40mm f2.8G AF-S DX Micro NIKKOR £185.00
60 mm f2.8D AF Micro-Nikkor £374.00 £7.68 P/m
60mm f2.8G ED AF-S Micro NIKKOR £379.00 £7.79 P/m
85mm f3.5G ED VR AF-S DX Micro £375.00 £7.70 P/m
105mm f/2.8G AF-S VR Micro-Nikkor... £629.00 £9.23 P/m

Nikon Compact System

NIKON J4

Blazingly quick
Fast, light, and solidly built,
this portable system camera
delivers effortless quality performance



J4 Body Only - £319.00 £7.49 P/m
J4 with 10-30mm Lens - £399.00 £8.20 P/m

Nikon Teleconverters

Nikon Speedlight Flash



TC-14E II Teleconverter
£449.00
£7.91 P/m



TC-17E II Teleconverter
£309.00
£8.16 P/m



TC-20E III Teleconverter
£369.00
£7.58 P/m



Nikon SB700 Speedlight
£229.00



Nikon SB910 Speedlight
£349.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight
£559.00 £8.20 P/m

FINANCE AVAILABLE

Get credit at the checkout
Get an instant decision
Pay just 10% deposit today

Powered by
Pay4Later

www.cliftoncameras.co.uk
email: sales@cliftoncameras.co.uk
E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128
OPENING HOURS
MON - SAT 10AM - 5:30PM

News review 2014

News editor **Chris Cheesman** looks back at some of the highs and lows of the year

January

- Kodak's paper maker was on a mission to double the number of images people print... by targeting smartphone users.
- A revival of darkrooms seemed evident when a Birmingham school appealed for kit, for its second darkroom in three years.



© KING EDWARD VI ASTON SCHOOL

February

- Olympus unveiled the OM-D E-M10 to take on DSLRs. It boasted the design and focusing of the E-M5, but in a smaller body with built-in Wi-Fi.
- Panasonic aimed high-end with the Lumix DMC-GH4, carrying a 2.4-million-dot EVF and 4K video.



March

- Nikon's new full-frame flagship, the D4S, promised a 'formidable fusion of speed and accuracy'.
- There was trouble in store when angry customers filed a 37-page class-action lawsuit in the US over unwanted 'dust' spots in Nikon D600 photos.



April

- Nikon won an £8.7m payout from Sigma after a patent row over Vibration Reduction image-stabilising technology.
- Pentax unveiled its much-rumoured 51.4-million-pixel medium-format 645Z DSLR.



May

- Leica said that its 'T' CSC would be as 'big as M', as it launched a new bayonet-mount camera designed in a tie-up with car maker Audi.
- Sony tested the 79-point AF of its Alpha 77 II SLT at horse-racing and canoeing events before handing it to AP for review.



June

- Leica returned to its historic roots in Wetzlar, Germany, with a new €60million HQ employing more than 700 staff.
- In a special report, AP explored ways that camera shops were fighting for their place on the high street.

July

- Canon signalled its commitment to the EOS M by unveiling the EF-M 55-200mm f/4.5-6.3 IS STM lens.
- The Olympus Pen E-PL6 was given the UK green light, having surfaced on the Japanese market the previous year.



August

- Pentax endorsed the continued popularity of bridge cameras by unveiling the £280 Pentax XG-1.
- Selfies were set to feature in a new sociology A-level course, along with social media and cybercrime.



September

- Nikon D810 users reported bright spots sometimes appearing in long exposures.
- The media picked up on AP's report that a lens blower had been confiscated by airport security.



October



- Kodak Professional BW400CN, regarded as the world's finest-grained chromogenic film, was axed.
- The Samsung NX1 boasted 'SAS' technology, designed to automatically fire the shutter at 'precisely the right moment'.

November

- Sony revealed the Alpha 7 II, billed as the world's first full-frame camera with 5-axis optical image stabilisation.
- Former *Picture Post* photographer Thurston Hopkins died aged 101. Hopkins had bought his first Leica while in the RAF.



December

- Fujifilm was set to release 11mm and 16mm macro extension tubes for XF lenses on its X-series cameras.
- Nikon rolled out its 90 millionth Nikkor lens. Production began in 1959.



What's up

Interchangeable-lens digital cameras enter inflation measure

4K video

Compacts move high-end



Click-and-collect

Fox Talbot archive (saved for Britain)

Macaque monkeys (profile raised after 'selfie' controversy in Indonesian jungle)

Facebook photo police (see page 8)



Ricoh GXR modular system (phased out)

Pentax 645D DSLR price (down 50 per cent in four years)

Getty Images (photographers angry at free image-use policy)

Oxfordshire camera shop Morris Photographic closes after 35 years

What's down



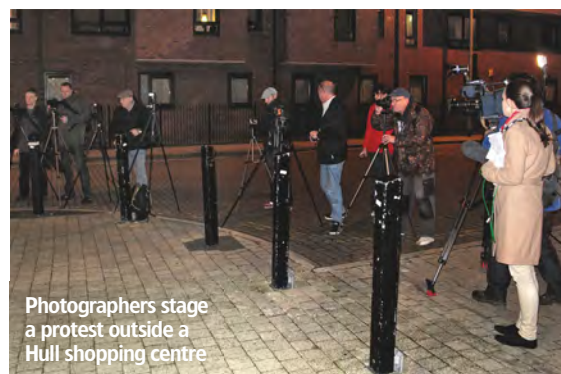
Facebook came under fire after removing this photo

© PENNY HALLSALL



Police warned Richard Selby about 'antisocial' photography


© RICHARD SELBY 2014



Photographers stage a protest outside a Hull shopping centre

© ROD JONES

Photographers' rights... and 'wrongs'

 JUST when overzealous officialdom seems consigned to history, an incident jumps out that leads us to think again.

Among the highlights, or rather 'lowlights' of 2014, was not a run-of-the-mill photographer versus overzealous security clash.

In no less subtle a move, Facebook bosses controversially chose to remove AP reader Penny Halsall's portrait of her four-year-old daughter Daisy from AP's

Facebook page, claiming it breached Facebook's rules on nudity. AP had uploaded the black & white image to celebrate it winning honours in the APOY contest so, needless to say, we were forced to intervene. Facebook eventually relented, saying it had made a mistake, and Penny's photo was reinstated. The U-turn by one of the world's most powerful websites was a victory for common sense.


Other 2014 rights shockers included...

- Richard Selby, 81, being stopped in Brighton by police, who said his street photos of women on a hen night could be considered 'antisocial'.
- The Hull shopping mall, which made it onto the map of 'ridiculous' security incidents, when it stopped tripod-equipped photo enthusiast Bob Riach outside amid fears of an Isis terror attack.

● Octogenarian Mike O'Regan spoke of how police urged him to delete a photo of a child playing on a bungee trampoline at a shopping centre in Derby at the request of the child's mother. He hadn't broken any laws.

● And finally, across the pond, fashion photographer Allen Henson was sued for \$1m by the Empire State Building after taking an image of a bare-breasted woman at the top of the iconic New York building.

Bright lights and fashionistas

 PENTAX made clear that its cameras must appeal to a younger audience, as more people take pictures on their phones. Not enough of them were taking the next step and buying a proper camera.

The philosophy came to life in the newly styled 20-million-pixel K-S1 DSLR, which sported a row of flashing LED lights built into its handgrip.

In a similar vein, Olympus bosses decided to aim its Pen-branded compact system cameras at young, fashion-conscious women who do not fear the lack of a viewfinder – hoping they will promote the brand through social media. Cue the Pen E-PL7, billed as a camera for fashion bloggers.

The move followed Olympus's success at selling CSCs to women in Japan.

The Pentax K-S1 and Olympus Pen E-PL7



THE YEAR IN NUMBERS

20%

of people in the UK fail to back up their images

27,000sq m

of space at Leica's new HQ at Wetzlar, Germany

40%

of imaging sales online (source: GfK)


130 websites

that photo enthusiast Graham Stephen accused of breaching his copyright

51%

fewer camera shops in Britain than two years ago

Audiences hooked on classics

 CLASSIC looks continue to have the camera audience in raptures. Before a quizzical Photokina crowd, Leica took the traditional feel to extremes by launching a special edition of the Leica M, a digital rangefinder, without an LCD screen. In its place was an ISO dial.

As high-end compacts survived the unrelenting smartphone onslaught, Panasonic showcased its DMC-TZ60, with a 30x Leica zoom.

Fujifilm's £479 X30 had an OLED EVF and a sensor without a low-pass filter – a move first introduced in high-end system cameras.

Leica's APS-C-sized X was among the stars of Photokina, with its 23mm f/1.7 (35mm equivalent) Asph lens. Meanwhile, Fujifilm's X100T brought handling and operational refinements.

The fixed-lens vanguard also included Sony's Cyber-shot DSC-RX100 III and the 4K Panasonic Lumix DMC-LX100.

Then there was the DP Quattro, prompting Sigma to claim it had just reinvented the camera, no less.




The digital Leica M with no LCD and Sigma's DP1 Quattro

DSLRs dominated, but shipments fell over 20%



Big two fight for dominance

 NIKON kicked off the year by downsizing its entry-level DSLR to reveal the 24.2-million-pixel D3300, but with no built-in Wi-Fi.

The firm pledged to confront flagging CSC sales and conquer the ailing compact arena – launching nine Coolpix compacts at CES alone. Its star announcement at the Las Vegas show, however, was the professional full-frame D4S, promising improved AF.

Nikon was keen to show AP how its D4 and D800 were delivering live news broadcasts at new TV station London Live, by granting us a

behind-the-scenes tour.

All this as Nikon revamped the D800 to reveal the D810, claimed to deliver the highest image quality in Nikon history.

The firm's final full-frame DSLR of the year was the D750, sitting above the D610, with a tilt screen. This time the Wi-Fi was built in.

Nikon moved from front foot to back foot at Photokina, defending its lack of a large-sensor compact system camera and dismissing rival models as no longer 'compact'.

In a potentially contentious move, Canon ditched the optical viewfinder


on its PowerShot G1X Mark II, although it added a 5x f/2 lens.

Canon's G7 X became the first Canon compact with a 1in-type sensor.

It also revealed its 'premium-feel' EOS 1200D DSLR (above), and Photokina would see the EOS 7D Mark II, with a 65-point AF system.

And as demand for bridge cameras defied the compact crash, Pentax debuted the 16-million-pixel XG-1, hoping to entice people away from traditional compact cameras... maybe its 52x optical zoom and £280 price tag would help.

CSCs on attack as DSLRs flag

 LEICA leaped onto the CSC bandwagon with its new touchscreen-equipped T, declaring it would be as big as its legendary M. It had clearly spotted a big opportunity amid the picture-taking explosion heralded by smartphones.

Sony Japan revealed plans to take on Canon and Nikon and shake off what it said was a general perception that CSCs are 'inferior' to DSLRs. Speaking just weeks after its 12-million-pixel full-frame Alpha 7S had gone on sale, Sony said its Alpha 7 series had helped

boost the image of CSCs among professionals. The Alpha 7S's features included a silent shooting function, plus a sensitivity of ISO 50-409,600 – rivalling the D4S.

Also marching into the CSC vs DSLR war zone was the Fujifilm X-T1. Fujifilm claimed that the 'ultra-fast' EVF was 'almost indistinguishable from an optical viewfinder'.

Other notable CSCs included the Sony Alpha 6000 and Samsung NX1, a camera set to go into battle with the Olympus OM-D E-M1 and Fujifilm X-T1.



CSC shipments rose 10.5% year-on-year from Jan-Sept

For the latest news visit www.amateurphotographer.co.uk

100 years
since Oskar Barnack
developed the Ur-Leica

34
Jessops stores now open
under Peter Jones


130 years
since AP was first
published in 1884

250,000
Number of images in
RPS Collection

100 million
Canon EF lenses
produced

Social media 2014

The popularity of social media continues, and 2014 has seen some interesting changes. **Jon Stapley** and **Paul Nuttall** round up the best of this year's social world


 OVER the past few years, social-media services such as Twitter and Facebook have planted themselves firmly in the national consciousness, thanks to a host of factors ranging from international political uprising through to scandalous celebrity selfies.

In fact, it could be said that 2014 was the year of the widespread adoption of social media across traditional media platforms. Few news broadcasts go by without some form of input from eager tweeters, be it facile comments and observations, quotes direct from celebrities' mouths (or, to be more accurate, feeds), or more weighty photographic footage direct from the event in question.

It's not solely the preserve of news outlets, however, as more photographers are turning to social media to increase their following, share their work and engage with a larger photographic community than was ever possible before. Photographers have even found ways of making money through their Instagram accounts, as we've explored in recent AP features.

We've taken a close look at how photography sits within the world of social media in 2014, and how it might continue to develop in 2015 and beyond.

Twitter

 LIKE most things in life, Twitter is as good as you make it. If your feed isn't particularly inspiring, it's because you're not following particularly inspiring people. Fortunately, that's easy to remedy. The photo world has its fair share of people who are good value on Twitter. Here are a few who have stood out for us throughout 2014.

@Photocritic

Followers: 55,000+

Haje Jan Kamps has not only produced several popular photography books, but he has also masterminded crowdfunding successes such as Triggertrap. As such, he's well up to date on the latest crowdfunding projects.

@benlowy

Followers: 11,000+

We interviewed Ben Lowy for our feature on using iPhones for professional photography (AP 1 November), and he told us how he uploads a photo to his blog every day. He wasn't kidding. Keeping up with him on Twitter could be the kick up the backside you need if you're not taking enough photos.

@chrisfloyduk

Followers: 6,300+

Never short of an opinion, editorial and advertising photographer Chris Floyd is good fun to follow. Recently, he collected stories of the most ridiculous retouching demands made of professional photographers, using the hashtag #retouchtales.

@chasejarvis

Followers: 284,000+

Photographer, filmmaker, entrepreneur – Chase Jarvis does a lot. Following him gets you great pictures, interesting blog posts and regular updates of all his adventures.

@LaraJade

Followers: 94,000+

British fashion photographer Lara Jade travels the planet on various

Following the right people can transform your Twitter experience

glamorous jobs. She runs regular workshops in locations around the world and often asks her followers to suggest where she should go next.


@JoeMcNallyPhoto

Followers: 193,000+

Legendary photojournalist and lighting expert Joe McNally posts regular updates from his blog and sample shots from the latest Nikon kit (he's a Nikon ambassador).

After all this, we should probably tell you to follow us on Twitter. So we will. @AP_Magazine. There. Do it.

Technology

 IN 2014 it was more likely that a new camera would have some form of Wi-Fi connectivity than not, while a selection would also support a data connection for uploading directly and independently. As a result, sharing your images on social media is easier than ever before, and here are four of the best cameras for doing so.



iPad Air 2

● From £400
Although iPad photographers might be derided in some circles, there's no denying the serious imaging power of the new iPad Air 2. The model features an 8-million-pixel 'iSight' camera that is capable of 1080p HD video, while full exposure control gives photographers more power than ever before.



Panasonic Lumix DMC-CM1

● £800

Dubbed a 'communication camera' by Panasonic, the CM1 was announced in September of this year. It has the perfect combination of the inner workings of a high-end compact (a 1in sensor, Leica lens and Venus Image Engine) and a quad-core processor, the latest Android operating system and LTE, Wi-Fi and NFC connectivity.



Facebook

 MANY people who use Facebook to share and promote their photography will remember 2014 as the year when this got significantly harder to do. The brains behind the world's most populated social network are constantly tweaking what its users see from other users, and many of these changes have had an impact on photographers' pages. Here are a few tips for how to beat the system and get your images seen on Facebook.

Share lots, but pay attention to quality

An individual's Facebook news feed (what they see from others when they log in) used to be more or less a chronological representation of what their friends were posting, but this is no longer the case. Now, a complex series of algorithms determines what appears there. So even if someone subscribes to your page, they won't necessarily see all, or even many, of the photos you post on their personal feed.

Therefore, don't be afraid to post your images of choice often. More images means more views, and views by different people.

However, Facebook's algorithm favours posts that garner lots of attention – likes, comments and shares. So post away, but be discerning – three good photos that get a lot of attention will cast a wider net than six mediocre ones that don't.

Balance self-promotion with sharing

Read a good article, seen a funny video or discovered a special photographer? Share it with your Facebook followers, and discuss it in the comments. If you can increase your page interactions, people will be more likely to see your other posts.

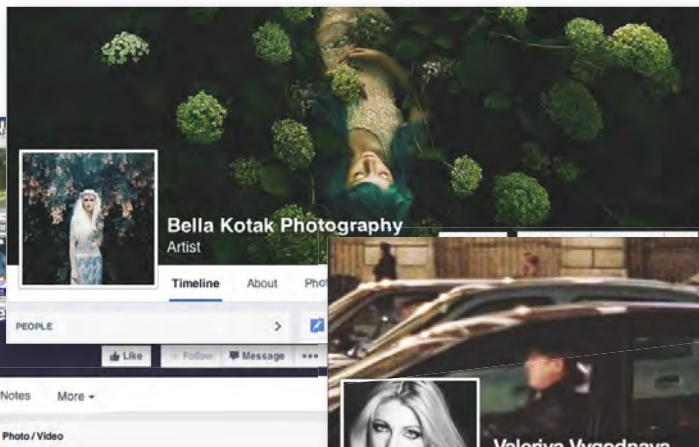
Follow and connect with interesting people

Think of a photographer you like. Chances are they're on Facebook, complete with a wide selection of their latest and best images. Look them up, like their page, comment on photos you like. However (important), resist the urge to bother them with links to your own page or to beg them to share your stuff with their followers. No one likes people who do this.



Get involved with games and challenges

Often, photographers on Facebook will nominate one another for challenges, and this is a good way to show off some shots from the archive while having a little fun as well. Recently, a few members of the AP team participated in a black & white challenge – focused on people with a collection of their images on Facebook – for which they had to post a black & white shot each day for five days and nominate other photographers to join in.



Facebook offers a great platform for showcasing your portfolio. Like us on [Facebook.com/Amateur.photographer.magazine](https://www.facebook.com/Amateur.photographer.magazine)

Google Glass Explorer Edition

● £1,000

For a four-figure outlay, you can be one of the first owners of Google Glass. The already-infamous wearable technology may not yet be mainstream, but equipped as it is with a truly take-everywhere 5-million-pixel camera, it's surely the shareable image platform of the future.

Samsung Galaxy K Zoom

● £350

One area in which smartphones struggle is their focal range, although that's not a problem shared by the Galaxy K zoom. Despite maintaining the same compact proportions as many other Samsung smartphones, the Galaxy K zoom packs a 10x optical zoom covering a 24-240mm focal range in 35mm equivalent terms.



Poll vault

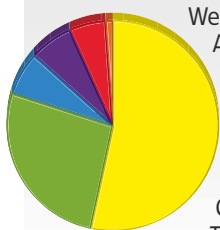
We do a lot of talking around here, so once a week it's nice to shut up and let you lot have your say in our opinion polls. **Jon Stapley** looks at

some of the year's notable results



When was the last time you shot a roll of film?

A I always shoot film	48%
B In the past month	24%
C Earlier this year	6%
D 1-5 years ago	6%
E More than 5 years ago	15%
F I've never shot film	1%



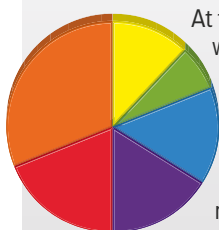
Well, that was a turn-up. Apparently, according to this poll, almost half of all the photographers out there exclusively shoot film! Someone should probably tell Canon and Nikon...

This was by quite some way the most popular poll we ran this year, accruing a total of 2,414 votes. For context, the previous week's poll on photographic history garnered 320 votes.

Now, I wouldn't want to suggest that parties with a marked interest in promoting film might have drawn attention to this poll online, nor point out how many people we spotted doing exactly that on Twitter with the hashtag #BelieveInFilm. Therefore, I will say nothing else about this poll. Well done, film.

Has your opinion of smartphone cameras changed?

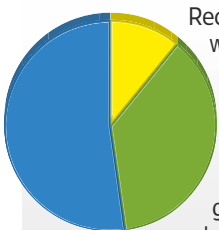
A No, I don't think they should be considered true cameras	31%
B No, I have always considered them to be a useful tool	19%
C No, as they get better they will be fantastic but they aren't there yet	16%
D Yes, they have become serious tools	15%
E Yes, I was excited at the prospect but have so far been unimpressed	7%
F None of the above	12%



At first, it seems that those who disdain smartphone photography have the largest share of the vote, but this isn't quite true. If you count the 'not quite there' respondents as optimists (given the line 'they will be fantastic'), those with positive things to say about smartphone cameras reach 50%! We've featured plenty of photographers doing great things with phones, from landscapes to reportage.

Do you think taking pictures of a place gets in the way of enjoying the experience of being there?

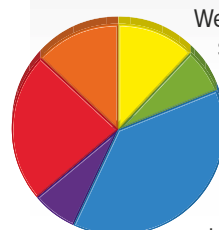
A Yes, often	11%
B Yes, sometimes	37%
B No, not at all	52%



Records of family are wonderful things, but do you want your children and grandchildren to know you exclusively as some sort of glass-nosed robot who spends Christmas insistently clicking at them? And surely we've all met iPad Gig Idiot, who spends his evenings ruining concerts for everyone by holding up a bright tablet screen to capture unwatchable footage (does he watch it later? No one knows). In truth, though, I find myself agreeing with the 52%. Although it can be a pain to be fiddling with settings while wonderful things unfold in front of you, having a record of them in the form of a great photograph makes it worth it.

Are you impressed or appalled at the idea of using 4K video for stills photography?

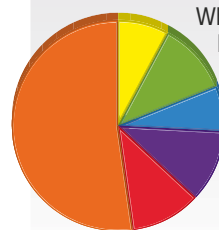
A I'm sold – it will be a useful tool that could transform my photography	13%
B I'd give it a go if it was available, but I can't see a regular use for this feature	23%
C I'd try it, but I'd feel a little like I was cheating if I used it for stills	7%
D I've no interest in it as it is of no benefit for the type of photography I do	38%
E Although it would make my photography easier, the quality isn't good enough	7%
F It's cheating. I'd never use it and don't think other photographers should either	12%



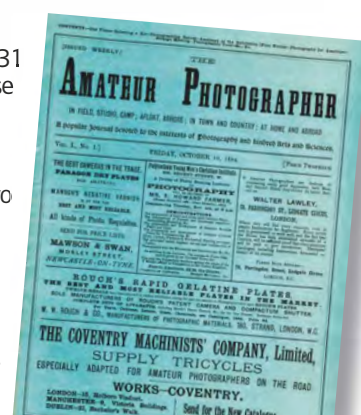
We braced ourselves for a storm of outrage on this one, but were actually rather surprised by the results. While the general sentiment on the idea of using 4K video for still photographs was negative, about the same number said they were completely sold on it as decried the notion as unspeakable heresy. It's a thorny debate, but we were pleased to see a decent number of people who were curious about the idea.

How many years have you been reading Amateur Photographer?

A Less than one year	52%
B 1-5 years	11%
C 6-10 years	11%
D 11-20 years	7%
E 21-30 years	11%
F More than 31 years	8%



When we unveiled the biggest redesign of AP in more than a decade, we couldn't resist finding out how long some of you had been with us. It was great to see such a mix of responses, especially the huge proportion of you who have joined us in the past year – encouraging news for the future! A special shout-out goes to our readers of more than 31 years, whose loyalty is at least seven years older than our two youngest writers.



SONY

ADVERTISEMENT FEATURE



Sony Alpha Centres of Excellence

When **Michael Wayne Plant** led a free portrait photography workshop at London Camera Exchange in Bristol, **Richard Sibley** went along to investigate

A few weeks ago, customers of the Bristol branch of London Camera Exchange were invited along to a free portrait workshop, held in the shop's studio by leading portrait

photographer Michael Wayne Plant. All of the latest Sony cameras were available to try, including the new Sony Alpha 7 II, and Michael started the session by explaining the different settings and features of each of the models in the range.

With the cameras and studio lighting set up, it was time to photograph the model. For many photographers this can be a little daunting, but Michael explained how to make sure that both subject and photographer are relaxed. We then learned how to correctly pose a subject to create a flattering image, before taking some images.

Michael was on hand to guide the students, as one by one everyone had the opportunity to try each of the cameras and lenses, and put what they had just learned into practice. And most importantly, everyone walked away with some great images.

The new Sony Alpha 7 II

The perfect camera, whatever the situation

With a 24-million-pixel, full-frame sensor, the Alpha 7 II has all the resolution you need, whether you're shooting landscapes or portraits. Plus, the new 5-axis in-camera sensor stabilisation and faster AF system mean that the Alpha 7 II is just as capable for fast-moving images, especially when paired with the FE 70-200mm f/4 G OSS lens, or the A-mount 70-400mm f/4-5.6 G SSM II Super Telephoto Zoom optic and LA-EA4 35mm full-frame A-mount adapter.



Centre of Excellence

Up to £200 cashback

SONY is offering up to £200 cashback on selected Sony cameras, lenses and other accessories between now and 25 January. For example, if you purchase a Sony Cyber-shot DSC-RX1 or RX1R, you will receive £200 back. The Alpha 6000 comes with £50 cashback, with £100 cashback on the Zeiss Vario Tessar T* 24-70mm f/4 ZA OSS lens for the Alpha 7 range.

For the full list of products and more information, or to claim your cashback, see www.sony.co.uk/imagingcashback

ASK.....London
Bass & Blyth.....Harrogate
Camera World.....Chelmsford
Cardiff Camera Centre.....Cardiff
Cardiff Camera Centre.....Newport
Carlisle Sony Centre.....Carlisle
Castle Cameras.....Bournemouth
Devon Camera Centre.....Exeter
Digital Depot.....Stevenage
Great Western Cameras.....Swindon

Harrisons.....Sheffield
London Camera Exchange.....Bristol (Horsefair)
London Camera Exchange.....Chester
London Camera Exchange.....Chesterfield
London Camera Exchange.....Colchester
London Camera Exchange.....Leamington Spa
London Camera Exchange.....Manchester
London Camera Exchange.....Southampton High Street
Pantiles Cameras.....Tunbridge Wells
Park Cameras.....Burgess Hill

Peter Rogers.....Stafford
Photo Express.....Ulverston
TCR Sony Centre.....London
UK Digital Ltd.....Clitheroe
Warehouse Express.....Norwich
Wilkinson Cameras.....Preston
Wilkinson Cameras.....Southport
York Camera Mart.....York

Champion's champion

What were your favourite winners from 2014's photography competitions? We take a look at nine of the best and ask you to vote for your favourite

Looking through the images submitted to the various photography competitions that take place throughout the year is so much more than just viewing a bunch of nice pictures. A careful analysis will show just how democratic the field of photography is. Images taken by professional photographers can fit comfortably side by side with those taken by so-called amateurs.

This year saw some stunning entries from the Royal Photographic Society, Landscape Photographer of the Year, World Press Photo Awards, Wildlife Photographer of the Year, British Wildlife Photography Awards, Taylor Wessing, EISA, Sony World Photography Awards and International Garden Photographer of the Year. Of the images here, we want to know your favourite. To have your say, visit www.amateurphotographer.co.uk/champion.



Jacqueline Roberts took the top award at the Royal Photographic Society's 157th International Exhibition



John Stanmeyer's image of African migrants raising their phones in an attempt to catch a signal from neighbouring Somalia was awarded the overall winning image at the World Press Photo Awards



The always-controversial Taylor Wessing Portrait Prize took a surprising turn this year, with fashion photographer David Titlow taking top spot with his image of the aftermath of a summer party



Li Chen's travel image took first place at this year's Sony World Photography Awards Open Category



© BILLY CURRIE

UK-based architectural photographer Billy Currie was awarded first place at this year's EISA Maestro awards



© MARK LITTLEJOHN

The overall winner of this year's Landscape Photographer of the Year was Mark Littlejohn with his shot taken at Glencoe in the Scottish Highlands



Photographic artist and journalist Michael 'Nick' Nichols took the top prize at the Wildlife Photographer of the Year with this image of resting lions in Tanzania



© LEE ACASTER

Lee Acaster's image of a greylag goose in London took to the top spot at this year's British Wildlife Photography Awards



© ROSANNA CASTRINI



Rosanna Castrini's image titled 'My Prairie Garden' took the overall prize at the 2014 International Garden Photographer of the Year competition

The Photography Show

21-24 MARCH 2015
THE NEC, BIRMINGHAM



*The event that puts
you in the picture*

**The Photography Show is the event
for aspiring photographers of all levels.**

With an incredible line-up of exhibiting brands,
show bargains, live demos and inspirational
speakers, you'll enjoy a great day out dedicated
to all things photography.

Book your tickets today at:

photographyshow.com



 **@ukphotoshow**



Nigel Atherton **Richard Sibley**

Viewpoint AP staff

As the year draws to a close, some of the AP staff reflect on the past year, and reveal what they are most looking forward to in 2015



Jon Stapley **Phil Hall** **Michael Topham**

Nigel Atherton Editor

This has been a mixed year for the photo industry. Manufacturers and retailers continue to struggle with falling sales, due to the economic climate and the fact that the pace of innovation is starting to plateau. Continuing debates about the ethics of photography in public places, the right to privacy and copyright protection in a digital world have been joined by new issues for lawyers to argue about, such as camera drones – 2014 was the year they went mainstream. But, on the other hand, we saw

some amazing photography, some great new products and, of course, our biggest redevelopment of AP in over a decade – which has been a huge success, both critically and in terms of sales. (No mean feat, given that magazine sales in general are falling as much as camera sales).

All this is due to you, the readers, so I'd like to thank all of you for your support, and hope you'll continue to enjoy what we have in store for you during 2015. If you don't already, why not subscribe? You'll save money and guarantee you won't miss an issue. The details are on page 80. Merry Christmas!

Phil Hall Features and technique editor

Just as a sportsman looks to refine an element of their technique to make them a stronger athlete, so too should photographers take a step back and look at areas where we can improve our skills. The closing of one year and contemplation of the next seems like the perfect opportunity.

We probably all like to think of ourselves as reasonably competent photographers, but if we look coldly at our images, we'll see where we

can up our game. For some, this may just require a few little tweaks here and there, but for the rest of us there will be some bigger areas to improve upon.

It could be as simple as being more dedicated and forcing ourselves to get out with our camera more, while others might want to master a subject or technique they've never really tried before. Whatever camp you fall into, look for those gaps and aim to dedicate time to improving in those areas this year – you'll become a stronger photographer for it.

Jon Stapley Staff writer

I find it heartening to see young people breaking into photography, and particularly photojournalism, which is why I always look forward to the World Press Photo Joop Swart Masterclass. The Masterclass takes a select cohort of emerging photojournalists and gives them space to nurture their personal project, with a little help from some industry old hands. The skill, bravery and intelligence these young people display invariably results in a fascinating and diverse portfolio of projects.

Earlier this year I spoke to one of the 2013 cohort, Diana Markosian. Her obvious love for photography

By Bego Antón, from the Joop Swart Masterclass



© BEGO ANTÓN

shone through her every sentence. With photographers like Diana among the next generation, 2015 and years beyond will be just fine.

Richard Sibley Deputy editor

Although the pace of technological innovation seems to have slowed a little in the past year or so, there is still plenty to look forward to. The back-illuminated APS-C-sized sensor in Samsung's new NX1 is an interesting bit of technology, with a lot of potential. It will be interesting to see if this filters down through the Samsung range, and what Sony may release to counter it.

It also seems that more and more compact system cameras are coming out that are shaped, and act, just like DSLRs. Although we may see fewer DSLR releases in 2015 than we did this year, I'm excited to see the next generation of compact system cameras. These are the cameras that are driving sales and innovation in the camera market, and with competition as fierce as ever, I'm curious to see how Canon and Nikon will react.

Michael Topham, Deputy technical editor

We've all done it at some point – bought a product that seemed like an absolute bargain at the time, only for it to collect dust over the ensuing few months, having seen little, if any, use. Two years ago, I picked up five Godox flashguns at a knockdown price of £20 each. That's a great buy, you might say, but they've rarely seen the light of day and have never been used simultaneously for the purpose I intended: to illuminate large subjects in landscapes during the hours of darkness and refine my multiple-flashgun, off-camera flash technique.

Looking forward to 2015, I'm eager to rekindle my passion for automotive photography, and what with my unlimited source of sports cars (my housemate just so happens to be a motoring journalist), I no longer have any excuse. I've dug out my flashguns in readiness, lighting stands are on order, and I'm genuinely excited about the prospect of getting back out there and challenging myself to shoot cars in a new and diverse way that makes my images stand out from others. Challenge set, it begs the question: what photographic challenge will you set yourself in 2015?



© MICHAEL TOPHAM

Next year will see Michael Topham renewing his love of car photography

Need to get something off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

TAMRON SUPER ZOOMS

£50 CASHBACK

With **£50 Cashback** and a **5 Year Warranty** there has never been a better time to choose these award winning Tamron lenses...



18-270mm **5 YEAR WARRANTY**

F/3.5-6.3 Di II VC PZD

Lightweight, compact
15 x DSLR Zoom Lens



16-300mm **5 YEAR WARRANTY**

F/3.5-6.3 Di II VC PZD

The world's first 18.8x Zoom Lens
with 1:2.9 Macro capability

For terms & conditions, more details and claim back form visit

www.tamron.co.uk

Offer valid from 1st November 2014 - 31st December 2014

Last claim date 31st Jan 2015. Offer only valid from official UK Tamron suppliers.



www.facebook.com/TamronUK

Intro 2020 Ltd. Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411 Email: sales@intro2020.co.uk

TAMRON

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Developing interest

I read with interest Andrew Sanderson's article on film processing (AP 1 November). Things have changed little since I was shown how to develop a film in the early 1960s! Then, we had Paterson tanks in our school photo club's darkroom (a corner of the science lab), but they were the early ones with transparent plastic spirals, and it was practically impossible to load a full length of 36-exposure film without it snagging.

However, the teachers who ran the club were very patient, and eventually we either mastered the tanks or gave up and reverted to see-saw dish development. Thank goodness that someone at Paterson eventually came up with nylon spirals!


I was much impressed by the idea put forward by Andrew in his article for washing films by three or four changes

of water plus inversion – I was told (admittedly 50 years ago and before the Isle of Wight was fitted with water meters) that you should wash the film in running water for 20 minutes. I have now adopted Andrew's method.

Many thanks for these articles encouraging interest in 'real' photography.


John Cole, Isle of Wight

Ah... you were doing so well until you said 'real' photography. Film photography is just a different medium in the same way that charcoal and paper, and oil and canvas are. However, I'm glad you are enjoying Andrew Sanderson's articles, as am I. They are certainly serving as a great introduction to a new generation, and as a bit of a refresher for everyone else – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com





The surreal thing

'Pure psychic automatism' was how André Breton defined Surrealism in the first Surrealist Manifesto. Both Roger Hicks (*Final Analysis*, AP 27 September) and David Sherwin (*Inbox*, AP 11 October) recently defined two photographs in AP as surreal. Neither was.

To translate Breton's definition to more meaningful language, Surrealism is concerned with expressing the subconscious (psyche) without conscious intervention (automatism). The result is the dreamlike and bizarre images we see in the paintings of René Magritte, Salvador Dalí and Max Ernst. In the photographic sphere, the work of Man Ray and Lee Miller can be considered Surrealist. If you compare the two photographs in question to

these artists' work, it is clear they are not in any way surreal, even though they are fine images in their own right.

Photography has always struggled to be accepted as an art form, the more so in the current environment of a massive overload of instantly forgettable images. Truly artistic images should be labelled and critiqued correctly, otherwise photography will continue to struggle to be accepted as an art form.

Andy Finn, Hampshire

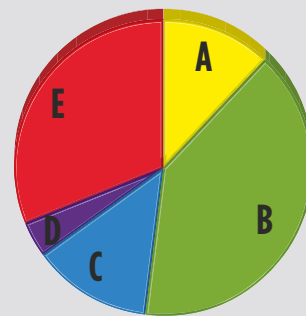
Ultimately, this comes down to a simple yes-or-no question about whether anyone has the right to define Surrealism for all time. As far as I can see, the answer is 'fish' (except pipe fish) – Roger Hicks

Behind the screen

As a fan of high-quality compacts, with Canon as my preferred manufacturer, I read

with interest your review of the PowerShot G7 X (AP 1 November), but I lost interest in the camera when I realised that it did not have a viewfinder. No matter how excellent such cameras are in other respects, they are utterly incapable of taking pictures in two conditions. One is when lighting conditions make the rear screen useless, usually out of doors, and the other is the 'grab' shot when there is no time to wave the camera around at arm's length – many shots of children and pets are missed, for instance. Obviously, the makers are fully aware of this, but as long as people buy their cameras, why should they bother to do anything about it?

I have had family and friends, bitterly disappointed when their expensive camera failed to deliver in some conditions, but since the camera is not actually faulty they have to accept it. I feel strongly that such cameras should carry



In AP 29 November, we asked...

Who do you mainly take portrait pictures of?

You answered...

A Friends	12%
B Family	40%
C Strangers	13%
D Models	4%
E I don't shoot portraits	31%

What you said

'Yes, I take lots of portraits – of dogs'

'Only my cat, if she's in the right place and stays still. My current feline has an unfortunately unphotogenic colour scheme, but time will tell'

'I don't do portraits, they bore me'

'The wife insists on regular couple selfies but those are for family and PC desktops'

'None of that posed, one/two/three/four lights, a soft box, snoot, umbrellas and power packs kind of stuff'

'I don't do portraits but often find that I have taken portraits'

Join the debate on the AP forum

This week we ask

Did you fulfil your photographic New Year's resolutions in 2014?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateurphotographer.magazine. Forum members can also enter via the Forum.



The 29 November issue's cover was from 4 August 1958. The winner is Stephen Jones, whose guess of 3 August 1958 was the closest entry

➤ a warning as to their limitations and magazines such as AP should include a warning in their reviews.

Dr Cyril Bate,
West Midlands

We always draw attention to whether or not a camera has a viewfinder and have discussed their merits endlessly, but even within the AP office there is no consensus. Many prefer to use the LCD screen, even when they have the choice, possibly because they shoot that way on their phones. Personally, even though LCD screens are much improved, I'd never buy a quality camera without a viewfinder, as they aid careful composition. As Charlie Waite once put it, using the LCD screen is like watching a movie with the lights on. I don't agree about grab shots, though – using the screen is surely quicker for these – **Nigel Atherton, Editor**

Drone laws

Regarding the recent coverage of drones, this illegal flying of quad/hex/octocopters will increase due not only to buyers thinking they can do what they like, but also the lack of advice from sellers.

It is illegal to fly over or within 50m of people, even without a

camera; it is illegal to fly at any event without permission. You must have undertaken specific training and examinations – I am myself halfway through an £800 session with EuroUSC, which involves a two-day training session and an examination followed by half a day's flight examinations.

Before you can even take off or make a video that may be for sale, you have to undertake risk assessment, have a 40-plus-page written operations manual and public liability insurance, which you will not get without the training. So, if you are thinking of getting a drone, I suggest you look at the law, because the average fine for illegal flight is £8,000–£10,000.

There will be many disappointed people this Christmas, and many arrests in the New Year.

Jeremy Rundle, Cornwall

Very true! We would urge all readers to make sure they understand the law, as well as use common sense, before attempting to fly any drones in public or private spaces. It will be interesting to see just how the law is enforced, and how the law and regulations may evolve in the coming years. In the USA, there have already been test cases over whether images taken by

drones can be classed as art rather than commercial activity. There are even legal arguments over whether Americans should have the right to be able to shoot down drones taking photos or video that are flying over their property below a certain altitude. Watch this (air) space – **Richard Sibley, deputy editor**

White out

Regarding the shot I took at Aberdeen Beach, featured in Damien Demolder's *Appraisal* page (AP 15 November) and *Inbox* (AP 29 November), I thought I should let you know that the photo didn't feature burning out or cloning. It was taken at a lower angle than the runner – something I didn't mention when I entered the photo and which Damien therefore couldn't have known about. It meant that the runner was running against a background of pure sky.

Thanks very much for featuring my photo. I enjoyed reading Damien's comments and reader Roger King's as well. **Graeme Youngson, via email**



© GRAEME YOUNGSON

Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138

Email amateurphotographer@timeinc.com

Picture returns: Telephone 0203 148 4121

Email apicturedesk@timeinc.com

Subscriptions

Email magazinesdirect@quadrantsubs.com

Telephone 0844 848 0848 or +44 (0)330 3330 233 (overseas)

One year (51 issues) UK £145.55; Europe €259;

USA \$338.99; Rest of World £221.99.

Test Reports

Contact OTC for copies of AP test reports. Tel: 01707 273 773

Advertising

Email mark.rankine@timeinc.com

Classified telephone 0203 148 2929. Fax: 0203 148 8158

Display telephone 0203 148 2516. Fax: 0203 148 8158

Inserts call Innovator on 0203 148 3710

Editorial team

Group Editor

Group Editor's PA

Deputy Editor

Technical Editor

Deputy Technical Editor

Technical Writer

Technical Writer

Features & Technique Editor

Senior Features Writer

News Editor

Production Editor

Senior Sub Editor

Art Editor

Deputy Art Editor

Designer

Studio Manager

Picture Researcher

Online Manager

Online Production Editor

Digital Art Editor

Digital Production Editor

Staff Writer

Video Production

Photo-Science Consultant

Senior contributor

Nigel Atherton

Christine Lay

Richard Sibley

Andy Westlake

Michael Topham

Jonathan Devo

Callum McInerney-Riley

Phil Hall

Oliver Atwell

Chris Cheesman

Lesley Upton

Oliver Cotton

Mark Jacobs

Sarah Foster

Antony Green

Andrew Sydenham

Rosie Barratt

Karen Sheard

Paul Nuttall

Simon Warren

Jacky Porter

Jon Stapley

James Fenn

Professor Robert Newman

Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, Fenris Oswin, lisadb, Nick Roberts, The Fat Controller

Advertising

Advertising Director

Advertisement Manager

Senior Display Sales Exec

Sales Executive

Sales Executive

Production Coordinator

Mark Rankine 0203 148 2516

Julia Laurence 0203 148 2508

Simon Gerard 0203 148 2510

Andrew Slizys 0203 148 2637

Ellie Banks 0203 148 2543

James Wise 0203 148 2694

Marketing

Marketing Manager

Samantha Blakey 0203 148 4321

Publishing team

Chief Executive Officer

Marcus Rich

Managing Director

Paul Williams

Publishing Director

Alex Robb

Group Magazines Editor

Garry Coward-Williams

Printed in the UK by Polestar Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer © is a registered trademark of Time Inc. (UK). © Time Inc. (UK) 2014. Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, London SE1 0SU. ISSN 0007-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), £259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

Time Inc.

USA

recycle

In the next issue... On sale Tuesday 30 December

New Year's resolutions

To kick off 2015, we tell you how to get the most from your photography over the next 12 months

APOY round 9 results

We reveal the winners of our Night Photography round of APOY 2014

Pentax K-S1

The latest Pentax DSLR gets put through our rigorous testing regime, and the results may surprise you

PaintShop Pro X7

It's one of the best alternatives to Photoshop currently available. We take a look at the software's brand-new features

© PHIL HALL



All prices include VAT. Shipping not included. Mounting and framing not included. Subject to corrections or changes without prior notice.
Avenso GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany. All rights reserved. Photographer: Marc Krause. *Not valid with other discounts or offers.



**Don't just take photos,
show them off.
In gallery quality.**

More than 12,000 pro photographers count on
WhiteWall for gallery-quality prints.
Don't just take our word for it – try it for yourself.

WhiteWall.co.uk

Your photo as a gallery print
120 x 60 cm

from just
£ 24.95

Save £ 5

Voucher code: **WW14APH12**

Minimum order value: £50
YDUG XQMD

Classics Revisited

Alfred Hitchcock

By Albert Watson

Phil Hall and **Andrew Sydenham** look to recreate Albert Watson's surreal shot of Alfred Hitchcock

Albert Watson was born in Edinburgh in 1942, and after studying at both the Duncan of Jordanstone College of Art and Design in Dundee and the Royal College of Art in London, he moved to Los Angeles in the USA with his wife in 1970.

To begin with, Watson was shooting primarily as a hobby, but was introduced to an art director at Max Factor and after his first test session the company bought two shots. It was this break that saw Watson's distinctive style begin to attract the attention of numerous fashion magazines both in the USA and Europe.

In 1973, Watson photographed his first celebrity – the English film director and producer Alfred Hitchcock for *Harper's Bazaar's* Christmas issue. Watson said he was both delighted and terrified at the same time when he got the call, and sensing that he was perhaps a little nervous, Hitchcock, as Watson stated, 'contributed massively to the picture and suggested ways he could hold the goose... he was helping me gigantically and it was because of him that the picture was so good, I think'.

It was in 1976 that Watson would land his first job for *Vogue* and moved to New York. Watson is now one of the world's most successful and sought-after fashion and commercial photographers. Since Hitchcock, Watson has gone on to shoot numerous famous faces, including his iconic portrait of Steve Jobs. His images have appeared on more than 250 covers of *Vogue*, as well as a host of other famous titles, while he has been responsible for a long list of major advertising campaigns and television commercials.



© ALBERT WATSON

The original

Alfred Hitchcock

Albert Watson, 1973

Albert Watson was 31 years old when he was asked to photograph Alfred Hitchcock. It made Watson's career and was originally intended to showcase Hitchcock's culinary skills in the Christmas 1973 issue of *Harper's Bazaar*. The final shot was supposed to shoot the director presenting a plate of roast goose under the headline 'Alfred Hitchcock cooks his own goose'.

With simple lighting that Watson has said he'd do better now, it's the unusual and informal nature of the image that makes it so successful. Watson commented, 'I don't think the picture is particularly great, but it was important to me because it gave me the confidence to do other things.'

Alfred Hitchcock,
Los Angeles,
USA, 1973

FURTHER READING

Albert Watson (55s)

£22.95, Phaidon Press, 2007



This hardback book features more than 100 pages of Watson's images over his career and provides a good introduction to both the commercial and personal work he has accomplished.

Strip Search

£110, Chronicle, 2010



Strip Search took five years to make and is Watson's personal portrait of Las Vegas, USA. A mixture of bold and careful landscapes and striking portraits of the people who live and work in Sin City, used examples can be found for just under £40.

Cyclops

£85, Bullfinch, 1994



As well as his famous subjects, this book also covers images such as Canadian rodeo cowboys, convicts in a Louisiana prison and a stone circle in Scotland. Used editions are available from around £40.



Our version

Not wanting to use a plucked goose for the shot, we've opted for a rubber chicken. Otherwise, we've attempted to replicate the shot exactly. The single-light softbox positioned directly in front and above our subject is our key light, while two large black polyboards on either side soak up any unwanted light, leaving the sides of our subject's face in shadow.

HOW WE RECREATED THE PICTURE



1 The set-up

The lighting set-up is pretty straightforward for this shot, only requiring a single softbox positioned above the camera and pointing directly at our subject. Either side are two black polyboards to soak up light and deliver some pleasing shadows, while there's a white backdrop at the rear.



2 The original

When recreating a shot like this, it's always a good idea to have the original to hand for reference. You'd be surprised by the little nuances you can spot when looking at a print, so you can adjust the pose and the lighting to suit.

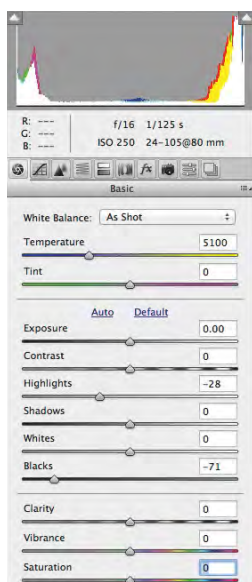


3 Shooting

Using a moderate telephoto focal length of 80mm for the shot, the camera is positioned slightly lower than our subject and pointing upwards a little. Exposure was 1/125sec at f/16 and ISO 250, allowing us to achieve plenty of detail in the final shot.

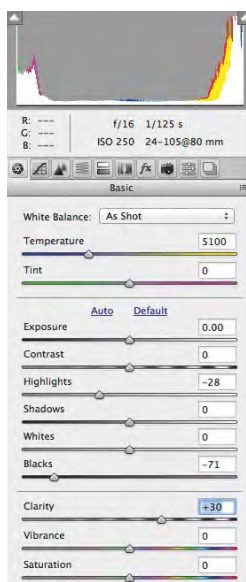
4 Boost blacks

With the shot captured, it's now time to start the post-processing. In the raw converter, the first thing we want to do is look at boosting the blacks, particularly in the dinner jacket. To do this, we'll take back the Blacks to -71 while dropping the Highlights to -28.



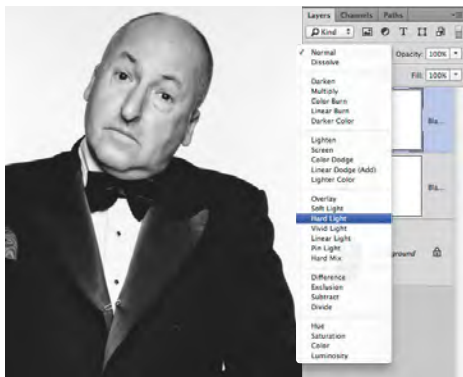
5 Clarity

There's still a little work to be done in the raw converter. We can now look at the Clarity, which is a great tool for boosting local contrast between adjacent light and dark areas, as well as sharpening detail that avoids unwanted halo effects to boost midtone contrast. The Clarity has been increased to +30 in this case.



6 Convert to mono

To convert to mono, we'll use a Black & White adjustment layer, refining it slightly from the default settings to improve the tonal balance of the image a little. We'll take the Blues back to -3 to darken the bow tie on the chicken, and set the Yellows at +32 to darken the rest of the chicken.



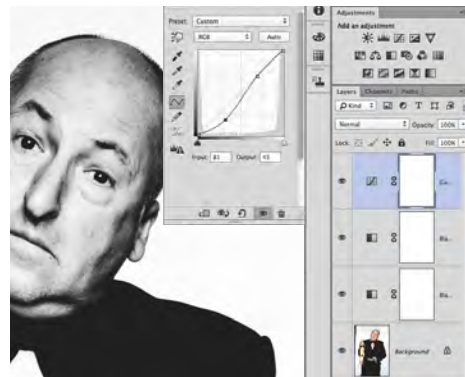
7 Adding 'bite'

While we've applied some Clarity adjustments in the raw converter, the image still needs more punch. A good trick is to create another Black & White adjustment layer, and then change the Blending Mode to Hard Light (Soft Light or Overlay also works well) before reducing the Opacity to taste. In this case, the Opacity is 60%.



8 Define jacket

The nature of the jacket means there's still too much detail in some areas. The quickest way to get rid of this is to make a selection with the Polygonal Lasso tool, feather by 1px, invert it and then using the Brush tool set to Black, brush over the offending area.



9 Contrast and crop

Finishing touches see a Curves adjustment layer applied, with the shadow areas of the image darkened even further before cropping the image to remove the stray polyboards creeping into the edge of the frame.

The moment you enjoy full
creative freedom.
The new ZEISS Loxia lenses.

// INSPIRATION
MADE BY ZEISS



The perfect bridge between classic photography and modern technology.

Our new, lightweight ZEISS Loxia 2/35 and ZEISS Loxia 2/50 lenses give you the best of both worlds: the fantastic creative possibilities only offered by manual focus, and the benefits of compact, modern full-frame sensor cameras from the Sony a7 Series. Let your creativity run free. And look forward to breathtaking images and videos.

Find out more at www.zeiss.com/loxiainspiration



We make it visible.

Images of the year

AP STAFF CHOICES

This year saw some wonderful images from professionals and amateurs alike. Over the next ten pages, 12 members of the *Amateur Photographer* staff plus ten magazine, agency and website editors select their favourite shots



© GUIA BESANA

Oliver Atwell
Senior features writer

Condition #5 by Guia Besana

My image of the year comes from Guia Besana's series 'Under Pressure', a project that challenges our warped perspective of the 'ideal woman'.

While the discourse of feminism has helped us to gradually structure a reclassification of just what we mean when we use the word 'female', our notion of femininity is still placed firmly within a series of lazily assembled types, ones still perpetuated by film and literature. Here we find one such trope: the bride. The trope of the bride is a fleeting one. It's a stopgap

between two other ideals: the innocent virgin and the doting housewife.

The bride's body is concealed within a ritualistic uniform. It's cocoon-like, further highlighting the idea that, through the archaic ritual of marriage, this butterfly-to-be will be transmogrified from one trope to another. The bride aggressively thrusts a bouquet of flowers towards an unseen target. We all know the tradition of throwing the bouquet to the crowd. Here the bride is passing on the ritual of marriage as if her unseen target has no say in the matter. After all, isn't our expectation that all little girls grow up to get married, bare children and create a perfect home?

www.guiabesana.com



© SIMON PHILLIPS



© SHUO HUANG

Jonathan Devo
Technical writer
U Bein Bridge in Mandalay, Myanmar
by Shuo Huang

◀ On a sweltering day, Shuo Huang cycled along the U Bein Bridge in Myanmar, the sun setting behind him. Suddenly, he heard a deafening clap of thunder and within seconds the bridge was deluged with monsoon rain. The locals scurried for shelter, but as the bridge cleared he marvelled at a phenomenal light diffused by the rain transforming the landscape. He leaped off his bike to capture the moment and took this picture.
www.shuophotography.com

Richard Sibley
Deputy editor
Forest Flyer by Simon Phillpotts

◀ I have seen thousands of images this year, and have been impressed by many. However, when I was forced to stop and think of one in particular the picture that came to mind is Simon Phillpotts' 'Forest Flyer', which was highly commended in the British Wildlife Photography Awards. In itself, the image is quite simple – a shot of a red squirrel jumping from one tree to another – but the angle and colours make it look like no other shot I can remember seeing.

The picture is taken from below with a fisheye lens and a dash of fill-in flash to illuminate the body of the squirrel perfectly, and freeze the action mid-flight. The technique is flawless, but it is the simplicity and humour of the image that brings a smile to my face.
www.wilddales.co.uk

Paul Nuttall Online production editor
Christ the Redeemer by Yasuyoshi Chiba

✓ As a bit of a football fanatic, every four years I become fixated with the World Cup. I looked forward to this year's tournament with particular excitement as it was taking place in what some would say is the spiritual home of football – Brazil.

A football World Cup is a sports photographer's dream, with endless photographic opportunities in a wide variety

of locations up and down the land. As such, it's difficult to pick out a single standout image from the tournament. That said, this image captured by Getty photographer Yasuyoshi Chiba on the day of the World Cup final itself has that extra something special you look for in an image of the year. The combination of the ball-shaped full moon highlighting the Christ the Redeemer statue atop Corcovado mountain – itself lit in the national colours to celebrate the occasion – seems to encapsulate the month's festivities in a single shot.

www.gettyimages.co.uk



© YASUYOSHI CHIBA/GETTY IMAGES

Phil Hall

Features and
technique editor

Côte de Buttertubs by James Maloney

➤ With one of the greatest sporting events passing almost in front of his doorstep, James Maloney didn't want to miss this unique opportunity – and I'm glad he didn't.

The enthusiasm and excitement that Yorkshire would host the opening stages of the Tour de France had been building significantly in the preceding weeks, but I don't think anyone would have fully appreciated the reception and crowds that would gather in their thousands in the Dales, turning the Buttertubs Pass (renamed Côte de Buttertubs for the event) into something that would shame some of the most popular climbs in the Alps.

James's shot sums it up perfectly for me. The tight crop has resulted in a strong composition, so it appears the peloton is somehow merging into the thronging crowds. The overall sense of drama that you get from the shot is hard to beat. It's almost as though a mini amphitheatre has been created to watch these riders torture themselves on climb gradients, some of which can be 25% in places.

www.flickr.com/people/liverpoolmerc

© JAMES MALONEY



© HISORP/SPITALFIELDS INSTITUTE COURTESY OF WWW.ELEVENSPITALFIELDS.COM

Chris Cheesman

News editor

Looking down Artillery Lane towards Artillery Passage by Charles Mathew

➤ I have cheated a little with this image in that I've selected a photograph that was clearly not taken this year, but it has been featured in this year's news nonetheless.

This 1912 image of Spitalfields in London, by Charles Mathew, is a spontaneous, candid-style street shot taken in an era when it was common for many subjects to pose. However, the significance is actually in a blurry newspaper hoarding in the background. In their quest to pinpoint the date it was taken, researchers spotted the partially viewable word 'Titanic', leading them to conclude it must have been taken in the days after the *Titanic* hit an iceberg on 15 April 1912.

The way children are dressed in the photograph suggests it was captured during the Sabbath, the Jewish holy day. This simple, yet effective, piece of detective work implied it was taken on Saturday 20 April 1912.

www.elevenspitalfields.com



© EUROPEAN SPACE AGENCY - ESA



Andy Westlake

Technical editor

Comet on 4 November by NavCam

Some photographers like to brag about how far out of their way they've gone to get a great shot. The European Space Agency probably went further.

I'm a landscape photographer at heart, and in a previous career I was a research scientist. My choice of standout image of the year reflects this.

At first glance it may look like an artfully chosen shot of a striking rocky outcrop with a star field beyond, but it's actually Comet 67P/Churyumov-Gerasimenko, and therefore taken more than 300

million miles away from the earth. It underlines a basic human urge that lies behind much of photography – when we go somewhere new, we want to make sense of it by taking a photo and sending it home.

For the technically minded, this is a mosaic of four frames from the Rosetta spacecraft's NAVCAM camera, each of 1-million-pixel resolution, which has been slightly rotated and cropped. This has turned it into a visually striking composition, which I suspect is no accident; scientists can be artists too. Basic record shots are all well and good, but pretty ones are better. To me, this is simply the most remarkable photograph of 2014.

www.esa.int/spaceinimages

Michael Topham

Deputy technical editor

Wildebeest Migration by Chi Hung Cheung

My favourite image of the year was chosen from a stunning selection of shots that made up this year's Sony World Photography Award winners. The picture was captured by Chi Hung Cheung and depicts a heart-pounding scene of wildebeest migrating in Kenya across the torrents of a river. There are many elements to the scene that, in my eyes, make it the best wildlife image I've seen this year, but essentially it's all about the light and the timing of the shot that have made it what it is.

With strong backlighting, Chi Hung Cheung has successfully silhouetted his main subject while capturing the drama of the wildebeest launching themselves into the water. He has managed to record an impressive level of detail throughout, right down to capturing the water droplets in pin-sharp focus.

The first time I viewed the photograph, I spent some time studying it and taking it all in, but I do question how close a representation it is to the actual scene at the time of capture. I believe there's been some



© CHI HUNG CHEUNG

post-production work that's helped create an image with such a wide dynamic range, although I don't find that this detracts from the image and instead enhances what any professional wildlife photographer would tell you is a

truly stunning shot. I'd love to have the opportunity to speak to Chi Hung Cheung about how he went about capturing it. It only seems to get better the more I look at it.

www.worldphoto.org



© COURTESY OF DAVID SLATER

Nigel Atherton Editor Monkey Selfie by David Slater/a monkey

◀ I have chosen as my image of the year a picture taken by a monkey. It's an outstanding image, and probably the best photo of a monkey I've ever seen. Even now, after viewing it dozens of times, it still makes me laugh. There's something about the expression; it's so human, as though it's fully aware of what it's doing and completely au fait with social media.

Yet the fact it was the macaque that released the shutter, instead of the photographer David Slater who provided the camera and set it all up, has led to a bitter legal dispute between Slater and that whole generation of internet evangelists (led, disappointingly, by Wikipedia) who are opposed to the concept of having to pay for content and would like the internet to be a copyright-free zone. They

claim that it's the monkey that owns the copyright, making the image effectively free to use without payment.

The likes of *National Geographic* have been using camera traps in wildlife photography for years. Photographers like Michael 'Nick' Nichols and Steve Winter have won numerous awards for their self-captured images of tigers and snow leopards. Is Wikipedia and its followers claiming that these images are copyright free too? Funnily enough, they've been strangely quiet about that. Could it have something to do with the fact that taking on the might of *National Geographic* and its team of lawyers would be much riskier than picking on a solo British photographer with limited power to fight back? It will be interesting to see how this case develops. www.djsphotography.co.uk



© MORTEN RUSTAD

Callum McInerney-Riley Technical writer Norway - A Time-lapse Adventure by Morten Rustad

◀ Over the past year I have seen so many inspirational images that it has been really difficult to pick just one. From the pages of *Amateur Photographer* to candid shots uploaded on Twitter, there have been

hundreds that have really impressed me – and on occasions made me a little envious. However, one piece of work by a young Essex-based photographer, Morten Rustad, had me captivated with his masterfully created time-lapse video taken in Norway.

Morten spent five months shooting in all of Norway's 19 counties, capturing everything from the deep fjords in the south-west, to the moon-like landscape in the north and the aurora

borealis. The video just gets better and better, and it's a truly outstanding piece of work.

I picked this single image from the set as it shows the light just peeking over the mountain. In the time-lapse video you see how the clouds move and the sunlight pours over the mountain and onto the lake below. I wholly recommend watching the whole video. It's beautiful.

www.rustadmedia.com
www.vimeo.com/107469289



© HAIRUL AZIZI HARUN

Jon Stapley Staff writer
Untitled
 by Hairul Azizi Harun

⬆ We often laud images for telling stories at AP, and here's a cracker. Hairul Azizi Harun won the Sony World Photography Awards' Split-Second category in the Open Competition, and it's difficult to see how anyone else could have come close.

The story in question is a tragicomedy in one act. It has been captured at the perfect moment – the mutual obliviousness of every

single person involved is what gives the image its humour. Neither the woman throwing the water nor the man with the camera has any idea what's about to happen, and we're viewing the last fraction of a second in which that state of affairs is true. Vitally, the fast shutter speed has frozen the moment into complete stillness. The image wouldn't work as well if we couldn't see exactly what was about to hit the unfortunate photographer in crisp detail.

The boy under the house to the right of frame, easily missed on first viewing, adds an extra layer of intrigue to the image. What's he doing under

there? We can't know. If you wanted to overuse an English degree you could mention how his surreal and wonderfully inexplicable mask makes him reminiscent of an archetypal mischievous spirit, like Ariel in *The Tempest*.

Hairul took this image in a village in Kuantan, Pahang, Malaysia. He says how his image narrates 'the pains and gains of being a photographer, the heritage of an old house, forgotten traditional games and the old generations meeting the new'. Can't argue with any of that. A thoroughly deserving winner!

www.worldphoto.org

Andrew Sydenham
 Studio manager
Le Visiteur
 by Horst Kistner

➤ There is a lot of great imagery online and updates from the One Eyeland community (oneeyeland.com) regularly adorn my inbox. It was here a few months ago that Horst Kistner's 'Le Visiteur' caught my eye.

From a series of exquisitely crafted small room sets, the light through the window and wind-ruffled curtain delicately highlight the figure and the visiting butterfly. The quality of light gives this personal work from Kistner a high-end advertising feel. This slight contradiction is why it appeals to me so much, with elements of classic painting, concept art photography and commercial possibilities combined.

Kistner's work has recently been featured in the Germany photography magazine *Stern* and he is currently preparing for an exhibition in New York, in the USA, in early 2015.

www.silent-cube.eu



© HORST KISTNER

Images of the year

PICTURE EDITORS' CHOICES

Ten magazine, agency and website editors select their favourite images from 2014



© BILL YATES

Aline Smithson

Editor of online magazine Lenscratch
Sweetheart Roller Skating Rink
by Bill Yates

⬆ Rather than choosing an image that was taken this year, I've decided to dig into the 2014 archives of Lenscratch and select one that appeared on my site this year. I've chosen Bill Yates' image from his series 'Sweetheart Roller Skating Rink', created in 1972-73. As I said, I featured the work on Lenscratch earlier this year, and after it appeared Bill was offered a museum show and gallery representation. Recently, I find myself drawn to older black & white work – it feels fresh again. Maybe that's because there is so much similarity to digital imagery or perhaps the past has become just as fascinating as the future.

Bill shot this image when he was starting out as a photographer and focused on a Roller Rink community in Florida, USA, returning night after night to capture the scene. I loved the bravado of this image, the subject's puffed-up chest and slightly clenched hands and the bottle tucked into his pants. You imagine that his life didn't go well and that night might have been the pinnacle of it. Who knows? That's what I love about it.

www.billyatescypix.com



© IAN FORSYTH/GETTY IMAGES

Caroline Theakstone

Archive research manager at Getty Images
World War II Reenacted in Yorkshire Villages
by Ian Forsyth

⬆ I was a bit hesitant to suggest this image at first. It's a quiet choice from a world of moving and impactful images, but it's one I like nonetheless.

Ian Forsyth took this picture in October at the annual Pickering 1940s Wartime Weekend in North Yorkshire. I primarily edit archival photography, so this shot is both familiar and disconcerting in its attention to detail. There is a real stillness to the participants. It reminds me of a painting. We can't see their faces, but it's all there in the dress and stance. The subjects are perfect wartime archetypes. The crisp, light, clean composition, and the pop of yellow and red against the soft sludgy grey and khaki tones, aids the image's visual appeal. It has a graphic staged quality, but I like the artifice and nostalgia. It is a recreation, after all.

www.ianforsythphotographer.com

Giana

Choroszewski

Operations manager at VII Photo Agency

Yazidi Woman
by Ali Arkady

⬆ Of all the photographs I've seen this year, this image by Ali Arkady from the VII agency's Mentor Program has stuck with me the most. The VII Mentor Program is an initiative conceived by VII members, and seeks to provide professional development for new photographers who the



members consider to be the brightest new talents in the industry.

Ali Arkady is a photojournalist from Khanaqin, Iraq. He is mentored on the program by VII photographer Ed Kashi. The powerful image we see here shows a Yazidi woman resting with her children in a camp in Zakho, Iraq, on 10 August 2014.

As palpable as the pain, despair and exhaustion are in the mother's eyes, even more evident are the feelings of love, trust and safety in her lap.

www.viipphoto.com/
author/ali-arkady



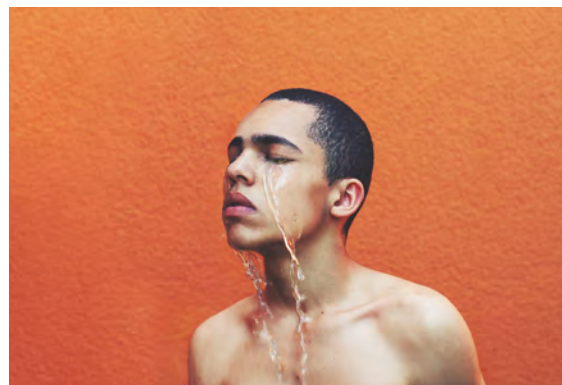
Rick Colls

Director of operations at Rex Features

Brazil's Defeat by Stefano Gnech

My favourite image of 2014 is from the World Cup Finals, the year's biggest sporting event, during which the hosts Brazil were knocked out by the eventual winners Germany. Many outstanding frames arrived at Rex Features, but this one by Stefano Gnech for the Italian agency AGF is a perfect encapsulation of the tragedy of a sporting loss. It combines youth and age, innocence and experience, humour and sadness as a Brazil supporter desperately hangs on to the Jules Rimet trophy – and hope – in the game that ended in a 7-1 defeat for the home side.

www.corbisimages.com



Stephen Mayes

Executive director of the Tim Hetherington Trust

Self-portrait by David Uzochukwu

I was first exposed to David Uzochukwu's self-portraits while I was a judge at the 2014 EyeEm awards. David was awarded first prize.

I was struck by the visual intelligence and emotional intensity of his work, which gets stronger with every image I see from him. When I discovered that he's only 16 years old, I was blown away. David has found a way to portray adolescent angst – something I could never find a way to express creatively when I was his age. Even all these years later in my life, it's still cathartic to see these feelings expressed so evocatively. At a time when the selfie is often mocked and belittled, it's a powerful reminder to see how an intelligent self-portrait can dig deep to reveal so much about the person, and indeed about all of us.

www.daviduzochukwu.com



© YAP KOK HING RPS

Dr Michael Pritchard

Director-general at the Royal Photographic Society

Rubbish Pickers in Anlong Pi, Cambodia by Yap Kok Hing

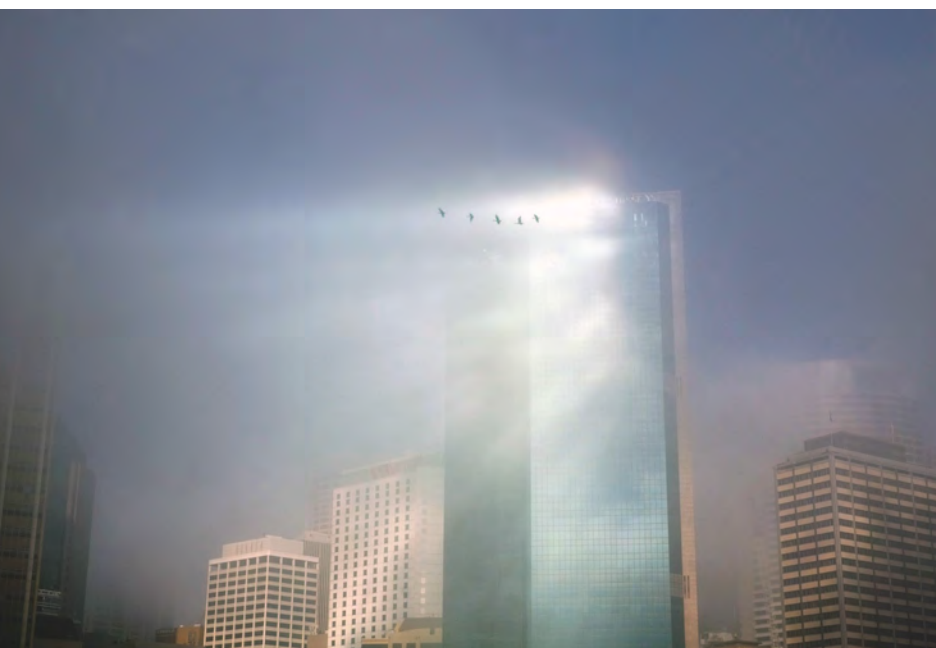
At the Royal Photographic Society, we see stunning photography from both amateurs and professionals throughout the year.

A portfolio of work was recently submitted for a Society Fellowship by member Yap Kok Hing from Malaysia. For me, his entire panel of 20 images was exceptional, with great photography and excellent print quality as one would expect, plus a subject that was visually and emotionally challenging. The portfolio depicts the rubbish pickers in Anlong Pi, Cambodia,

about 25km from the tourist temples of Angkor, who scavenge waste for anything that can be recycled, putting their own health at risk for an income of a dollar a day.

Of all the images in Yap Kok Hing's portfolio, this one particularly caught my eye. The intensity of the girl's face staring directly into the camera, and the background of people and waste all combine to form a great composition and an image that conveys the greater story. It has stayed with me since I first saw it.

www.rps.org



© SAM FERRIS

Nick Turpin

Founder of iN-PUBLIC street photography collective

Untitled by Sam Ferris

When you're shooting on the streets you can't make a street photograph happen in front of you, but if you're a good photographer you will know it when you see it.

Special moments stand out on the street, they stand out when editing and they stand out when viewing images online. That's what happened when I spotted this stunning image by Sam Ferris on a Flickr street photography group. Street

photography can be funny, sad, surreal, witty, tragic or, as in this case, just plain beautiful. The shot is a cityscape that also includes a wonderful moment, as the passing birds are perfectly placed and in a lovely line lit by the illuminated fog.

It demonstrates that not all great street photographs are made at street level. I can say for sure that I will certainly be looking up a bit more often.

www.500px.com/Ferriswhiskey



© JEROME SESSINI/MAGNUM PHOTOS

Magnum Editors' Choice

Magnum Agency

Ukraine, Kiev by Jerome Sessini

In his career, Jerome Sessini has covered many international current events, such as Palestine, Iraq (from 2003 to 2008), Aristide's fall in Haiti (2004), the conquest of Mogadishu by the Islamic militias and the war in Lebanon (2006). Here, Jerome found himself witnessing the recent troubles in Ukraine.

On 20 February, unidentified snipers opened fire on disarmed protesters as they were advancing on Institutka Street. According to an official source, 70 protesters were shot dead. Ukrainian riot police claimed that several policeman were wounded or shot dead by snipers as well. An unofficial source said that snipers opened fire on the police and protesters at the same time in order to provoke both camps.

www.magnumphotos.com



© SAM HOBSON
Matt Swaine
 Editor of *BBC Wildlife Magazine*

Rose-ringed Parakeets Flying Over a London Cemetery by Sam Hobson

◀ I would like to nominate Sam

Hobson's picture, which was a finalist in the 2014 Wildlife Photographer of the Year competition.

Sam specialises in urban wildlife and works hard to understand animal behaviour to get the right image. I believe this shot was taken in a graveyard in South London and it shows rose-ringed parakeets – an alien species that is now becoming quite commonplace on garden feeders in this part of the UK. Invasive species are a serious issue, and this photo shows these birds in a clearly British setting, bringing home just how commonplace they have become.

www.samhobson.co.uk

Marc Jones

Art editor at *Uncut* magazine

Gruff Rhys by Andy Martin

▶ My image of the year is a tintype portrait of Welsh musician Gruff Rhys, taken by Andy Martin at his studio in the East End of Sunderland, Tyne and Wear, on 6 September.

Andy took this shot while Gruff was touring his album *American Interior* – its songs are the result of a couple of years Gruff spent travelling the USA playing small shows and researching a distant ancestor of his called John Evans. Evans was an impoverished farmhand who left Wales in 1792, on a solitary search for the mythical Mandan tribe – Native Americans he believed to have descended from early Welsh settlers.

In his own way, Andy has also had to become something of a historian to achieve unique images like this. Using a technique originating in 1851, Andy's portraits are taken on a Mawson & Swan whole-plate camera, built in the late 1800s in Andy's home town of Sunderland. The camera is fitted with an 1860s Dallmeyer (petzval) lens, and loaded with a metal plate that has previously been coated in collodion and left in a bath of silver nitrate to make it light sensitive – it has an ISO of around 1! The photo has to be taken before the plate dries, then the image has to be developed, fixed and varnished to preserve it.

Andy's lens is often inches away from his subject's nose, which forces the sitter to drop their guard, abandon any kind of pose and for a few moments give their full concentration to the photographer. Andy's picture has an extremely shallow depth of field – here the shifting degrees of focus and deep shadows conjure up a striking, soulful portrait that is vivid and alive.

www.silversunbeam.co.uk



Grays of Westminster®

Exclusively... **Nikon**



Nikon D750

THE **Nikon** UNIVERSE WELCOMES YOU!

I AM
A GRIPPING DEAL

D7100

D610

FREE BATTERY GRIP OFFER

Call **020-7828 4925** now!

0% OR LOW INTEREST FINANCE

No deposit Required
020-7828 4925
For full details

Nikon

NIKON DIGITAL CAMERAS

Nikon D4S SLR body.....	£4,650.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,825.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,750.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,050.00
Nikon D810 DSLR body.....	£2,395.00
Nikon D810 + MB-D12 Grip Kit.....	£2,675.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,595.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,525.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,825.00
Nikon MB-D12 Grip for D810.....	£285.00
Nikon D750 DSLR body.....	£1,749.00
Nikon D750 + MB-D16 Grip Kit.....	£1,949.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,149.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,349.00
Nikon D610 DSLR body.....	£1,249.00*
*CLAIM A FREE MB-D14 GRIP WITH THIS PURCHASE	
Nikon D610 + MB-D14 Grip Kit.....	£1,440.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,649.00*
*CLAIM A FREE MB-D14 GRIP WITH THIS PURCHASE	
Nikon MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£765.00*
*CLAIM A FREE MB-D14 GRIP WITH THIS PURCHASE	
Nikon D7100 + MB-D15 Grip Kit.....	£985.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£899.00*
*CLAIM A FREE MB-D14 GRIP WITH THIS PURCHASE	
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£699.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D5300 SLR body.....	£535.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£565.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£835.00
Nikon D5200 DSLR body.....	£385.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£449.00
Nikon D3300 DSLR body.....	£349.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£395.00
Nikon D3200 DSLR body.....	£239.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£309.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,125.00
Nikon Df DSLR body, chrome or black finish.....	£1,995.00

NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm & 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Nikon Mount adapter FT1.....	£199.00

NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£149.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£199.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£209.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£449.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£629.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00

35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£679.00
AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 20mm f/1.8G ED.....	£679.00
AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 35mm f/1.8G ED.....	£449.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£149.00
AF-S 58mm f/1.4G.....	£1,395.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,425.00
AF-S 18-35mm f/3.5-4.5G.....	£519.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£405.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,585.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£425.00
AF-S 80-400mm f/4.5-5.6G VR IF-ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,879.00
AF-S 200mm f/2.8G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8E VR FL ED.....	£9,995.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£13,950.00
TC-14E II 1.4x teleconverter.....	£299.00
TC-14E III 1.4x teleconverter.....	£425.00
TC-17E II 1.7x teleconverter.....	£309.00
TC-20E III 2x teleconverter.....	£369.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£185.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£375.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,195.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-500 Speedlight.....	£199.00
SB-300 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,275.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control	

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Photographs by Tony Hurst



SPECIALISING IN THE EXCEPTIONAL

NIKON M UNSYNCHED RANGEFINDER CAMERA + 5CM F/2 NIKKOR-HC LENS

In 1948 Nikon's very first camera, the Nikon Model one was destined for only a brief production run. Its 24x32mm format proved unpopular with the GHQ of the Occupation Forces under General Macarthur, who would not allow the camera to be exported to the USA because the film format was not compatible with Kodachrome 35mm slide mounts. It was replaced by the Nikon M (the M standing for mutation – Latin for change or alteration). The M used 24 x 34mm format, but it was still smaller than the 24 x 36mm employed by Leica. The camera (pictured) is marked "Made in Occupied Japan", a sign of the times following the 1845 Armistice. This very fine unsynched example is complete with a 5cm f/2 Nikkor HC lens, a leather ever-ready case, an instruction manual, a Nikon Accessories leaflet and the original maker's box. EXC.



TO ORDER TELEPHONE
020-7828 4925

Jim Marshall
photographs
Jerry Garcia of
Grateful Dead in a
Winterland dressing
room, San
Francisco, 1967

Rock of ages

The late **Jim Marshall** shot many bands, as well as the flower power movement. **Amelia Davis**, his friend, assistant and archive owner, talks about him to **Tom Smallwood**

Anyone with a passing interest in classic rock, soul, jazz or country music will know Jim Marshall's work, even if the name isn't that familiar in the UK. No, it's not Jim Marshall as in Marshall Guitar Amps, although our Jim certainly stood in front of plenty over the years. We're talking about the photographer Jim Marshall, a curmudgeonly but big-hearted genius with a coke habit who took so many iconic images in the 1960s and '70s that there is barely room to list them all here. Hendrix setting his guitar alight at the Monterey Festival, California, in '67; Johnny Cash flipping the bird during his gig at San Quentin State Prison in California; The Beatles' American

tours; the cover of the Allman Brothers Band *At Fillmore East* album; Mick Jagger; Keith Richards; Janis Joplin... the list goes on.

Marshall was the rock photographer's photographer, helping to define the genre at a time when it was just seen as part of the record company's publicity machine. Several things made Marshall stand out: his passion for the music and commitment to photographic excellence, certainly, but there was also his ability to win the trust of artists – even notorious members of the awkward squad like Lennon and Dylan. Sadly, Marshall died in 2010, but a new collection of his images of San Francisco's hippy mecca, Haight-Ashbury, has just been published. *The Haight: Love,*







➤ *Rock, and Revolution*, is a fascinating chronicle of the Summer of Love of 1967 and '60s counterculture, with plenty of shots of 'ordinary' Haight-Ashbury inhabitants alongside portraits of local luminaries like rock band Jefferson Airplane and poet Allen Ginsberg. Jim's life was equally colourful, as Amelia Davis, his personal assistant and confidante, recalls.

Jazz hand

'Jim had always been intrigued by cameras, ever since a guy photographed him during a track meet at school,' Amelia explains. 'When he was discharged from the air force in 1958, he bought his first Leica, which cost him a fortune.'

If Jim was talented, he was also lucky enough to be in the right place at the right time. 'Jim was living in North Beach, San Francisco, which was a real hot spot in the late '50s,' adds Amelia. 'You had the poets of the Beat Generation, the City Lights Bookstore, the jazz clubs...

Jazz was Jim's first passion and he would take his camera around with him all the time.'

Through Jim's love of jazz came his fateful meeting with John Coltrane [the American Jazz saxophonist and composer]. 'When Jim first met Coltrane in 1960, Coltrane was trying to figure out how to get to Berkeley to meet the jazz critic Ralph Gleason. Jim offered to take Coltrane over, and he was the only photographer there during the meeting. He got some wonderful images of a pensive Coltrane, and they become iconic.' The rest is history.

In 1962, Jim moved to New York City and shot album covers for Atlantic, Columbia and ABC-Paramount, as well as a feature on jazz pianist and composer Thelonious Monk for *The Saturday Evening Post*. In 1964, he covered the Newport Folk Festival, Rhode Island, before moving back to San Francisco, where his career really took off. Jim shot The Beatles' final concert at Candlestick Park, San Francisco, in

1966, while 1967 saw the Monterey Pop Festival and the Summer of Love. In '68, Jim was with Johnny Cash live at Folsom State Prison, California; in '69 it was Woodstock, New York; '72 saw him touring the US with The Stones, and so on.

Access all areas

So what was it about this gruff and rather uncharismatic-looking man that got rock and jazz legends to let their guard down and allow him to shoot away in the background?

'Jim befriended them,' Amelia explains. 'They forgot he was there, and his camera was always there. Jim was very proud that an artist or manager had never complained about him. He never released a compromising image or did anything behind their back.'

Despite this ability to get along with some pretty big egos, Jim was uncompromising in his demands, and wasn't afraid to take on record companies and managers. 'It was either full access or nothing,' Amelia adds. 'He was very clear about how



Converted school bus, San Francisco, California, 1967

The Beatles coming on to the stage at Candlestick Park, San Francisco, 29 August 1966

Jim Marshall with American singer/songwriter Janis Joplin

'Jim was very proud that an artist or manager had never complained about him'

he worked, and if the management didn't like it, or tried to intervene in a shoot, he'd get up and leave. It was about full access and full control, not about the money.'

As part of this full access, Jim was happy to enter the artists' inner circle, joining in with a lot of the backstage excesses of the time. 'Sure, Jim would party afterwards, but he was never high when working,' says Amelia. 'He did become a cocaine addict though, and would pull a cotton bud through his collapsed septum as a party trick. Jim fondly looked back on the time he was covering the West Coast leg of the Stones' US tour in 1972. He called it the Stones' touring party...'



Cash in the antic

Sex, drugs and rock and roll aside, Jim was also living in San Francisco during the height of flower power and documented the scene unfolding on his doorstep. 'He was just curious, and although he knew something was going on, he probably didn't realise its full cultural significance,' Amelia explains. 'However, he was very much a historian with a camera. Jim originally wanted to get a book of his Haight-Ashbury images published in 1976, and worked with a writer called John Poppy on mock-ups. It was too soon after the '60s, though, so it never got published. In fact, we tracked John down and he wrote the afterword for the new book.'

Of all the bands from that era, Jim probably had the strongest connection to Jefferson Airplane, reckons Amelia. 'He was good friends with [Jefferson Airplane's] Grace Slick and Jourma [Kaukonen], and in many ways Grace was a female Jim,' she says. 'Jim also had a strong bond with Janis Joplin and recorded her highs and lows. He used to say, "Janis was not the prettiest chick, but she loved the camera".'

Jim was also friends with Johnny Cash, and was the catalyst for one of the most famous photographs of the Man in Black. 'Cash pushed for prison reform, as he was a believer that people deserved a quality of life, no matter what they'd done,' says Amelia. 'So Jim accompanied Johnny to his famous awareness-raising gigs at Folsom and San Quentin [State Prisons]. During a rehearsal, Jim turned to Johnny and said, "Let's do one for the warden." So Johnny gave him the finger.'

Although he will be forever associated with the golden age of jazz and rock, Jim hated being pigeonholed, and was something of a frustrated documentary photographer. Amelia explains how he idolised the great Magnum documentary photographers, like Capa and Cartier-Bresson. Indeed, some of his most cherished images, which he called 'his children', don't involve music at all.

'Back in 1963, Jim embedded himself in a coal-mining town in Hazard, Kentucky,' Amelia explains. 'There was so much poverty and people were sleeping in cardboard boxes. He ended up working with a writer on the project, but he abandoned it as he hated the way the writer made the locals look like pathetic victims. Instead, he took his images to the





JIM'S LEGACY

ALTHOUGH Jim is no longer around, Amelia reckons he would have passed on the following tips.

- Be true to yourself. Shoot what you think is important and make it your own.
- Capture the moment, but don't just click away. Jim never cropped and never shot digitally, so this forced him to become a master of composition.
- Jim thought digital cameras made photographers lazy. So don't use technology to compensate for poor technique.

➤ magazine of the Roman Catholic Archdiocese of New York. A few years later another photographer covered the same story for *Time* magazine and got an award for it. Jim shrugged it off, but always felt the award should have been his. Music became Jim's bread and butter, and it became hard for him to break away from it. He had a sensitive side and hated rejection.'

Supporting the brotherhood

Music changed a lot as the '70s wore on, and punk and new wave weren't really Jim's scene. 'He was more old school, and was more into sappy country music than punk,' laughs Amelia. 'Also, the music industry was changing. With Jim, it was all access

or nothing, and suddenly there were handlers and PR people everywhere. It all got very controlled, and Jim would just rather not do it.' Towards the end of the century, the '60s were no longer a dirty word and interest in Jim's work started to rise again.

In the late '90s, Jim was selling his work in galleries and he didn't have to shoot any more. He was quite happy just to be able to pay the rent and own a car. So long as he had his Scotch, he was content. It had been tough before that. Even in the '60s, he was not being paid a lot.'

A new generation of bands and artists also came along – people with a keen sense of rock history who wanted to be shot by Jim. 'John Meyer, Lenny Kravitz, and Slash in

Jimi Hendrix (with Super 8 camera) filming Janis Joplin backstage at Winterland, San Francisco, 1968

particular,' says Amelia. 'Jim ended up on stage shooting rock group Velvet Revolver while all the other photographers were down in the pit. It was total access or nothing.'

Despite his assertive manner and formidable reputation, Jim always had time for other photographers, and would try to help them as much as he could. 'Advice, contacts – he saw it as a brotherhood,' says Amelia. 'Young photographers would call him and ask if he would review their portfolio. He'd agree, and even if the work was rubbish, he would find something nice to say, like, "Hey, you're really good at crowd shots."' AP

Below left: Grateful Dead, last free concert on Haight Street, San Francisco, 1968



Haight of fame



WORKING on *The Haight: Love, Rock and Revolution* has been a labour of love for Amelia and the rest of the publication team, but a labour nonetheless. 'There was something like 180,000 images and 3,000 proof sheets to work through,' she explains. 'It was like a delightful

historical dig and I felt like an archaeologist. I also got a real sense of just how good a photographer Jim was. He would circle a "hero" shot, but there would be five or six other really great ones from the same shoot too. He'd compose quickly in his viewfinder and just nail it.'

The Haight: Love, Rock and Revolution is available now from Amazon, priced £35, and other booksellers, with a preface by Donovan and text by Joel Selvin. ISBN 978-1-60887-3-630.

Where in the world

If you haven't decided where to head on your holiday next year, let some of the UK's leading photography tour leaders help you. From Skye to Route 66, there's something for everyone

Isle of Skye

Steve Gosling



✓ The Isle of Skye is a wonderfully picturesque island off the west coast of Scotland, and was voted the fourth best island in the world by *National Geographic Traveler*. It's a place of extremes – from the craggy outline of the Cuillin that dominate the landscape to the imposing headlands that descend to peaceful bays and beaches. Its changing weather patterns can create wonderfully atmospheric lighting conditions for photography. In winter, the weather can be as dramatic as the landscape, with the possibility of cold and clear days as well as wind-blown stormy clouds filling the skies – it's my favourite time to visit.

Steve Gosling is running a winter workshop on Skye in 2015. Visit www.stevegoslingphotography.co.uk/workshops-peter-cox.htm

TIP

A good warm layering system topped with a waterproof coat and combined with a comfortable pair of strong wellies will ensure that you can concentrate on taking photographs.



The Quiraing, Skye
Olympus OM-D
E-M5, 12-50mm,
1/15sec at f/16, ISO
200, Lee 0.9 ND
soft grad

© STEVE GOSLING



© PHIL MALPAS

Jökulsárlón, Iceland

Mark Bauer



✓ Iceland is an incredible country and the beach near Jökulsárlón glacier lagoon is a photographer's paradise.

Where else might you see a black-sand beach littered with icebergs? These calve from the glacier edge, drift out to sea and are then washed up on the beach, where they are battered by waves. The colours are incredible – milky white or bright blue. In the right light, they are breathtaking.

Many people come to Iceland to see the northern lights. As spectacular as they are, nothing really compares to this ice beach.

Visit tatrphotographyworkshop.com

TIP

When the light hits them from the right angle, some of the icebergs seem to glow from within. Use a 2-3sec shutter speed as the waves wash back out to sea to create some foreground interest.



© MARK BAUER

Jökulsárlón, Iceland
Canon EOS 5D Mark III,
16-35mm, 4secs at f/16, ISO
200, 1.2 ND + 0.9 ND grad

Balloons over Bagan at dawn
Nikon D800,
70-200mm,
1/125sec at
f/13, ISO 100



Myanmar Phil Malpas



My first visit to Myanmar (formerly Burma) was in February of this year. I was enchanted by the combination of breathtaking and unspoiled natural landscapes and the calm serenity of its people. I immersed myself in the mystery of its history and religion, which is embodied in marvellous ancient cities and literally thousands of old pagodas and magnificent temples. Most of all, I found my camera drawn to the people of this remarkable country, who always offer spontaneous smiles and immediate trusting and generous friendship. I can't wait to return next year when, instead of photographing my Light & Land clients sailing past in a balloon over Bagan, I intend to join them for my first-ever flight!

Visit www.lightandland.co.uk

TIP Get a good local guide who can overcome the language barrier and allow you to communicate properly with local people, thereby making your subjects feel relaxed and even amused by your presence.

Route 66, USA David Ward



I'm fascinated by the rise and fall of the American Dream, as epitomised by the once-thriving small towns that are now dying all along Route 66, the Mother Road. Amid many melancholic sights, it's impossible not to have one's spirits lifted by the sheer optimistic madness of the neon-encrusted Blue Swallow Motel in Tucumcari, New Mexico. Making an image here at dusk is like stepping back in time – a huge gas-guzzler on the forecourt, the 'Office' sign in glowing neon and the cars passing west, towards the Promised Land. The air is full of the fading echoes of rock 'n' roll... For me, these signifiers of an earlier innocence make for a very evocative image.

Visit www.into-the-light.com/workshops

TIP The neons look their best in the crossover light, and they're switched off in the morning, so shoot for an hour either side of sunset. If you stay at the Blue Swallow, they will even provide an old car for the photo.

Little owl (*Athene noctua*)
Canon EOS 5D Mark II, 300mm
with 1.4x teleconverter,
1/400sec at f/8, ISO 400



Rhodore Mountains, Greece

George Blonsky



One of my favourite places has to be the central Rhodore Mountains of northern Greece. Dense forests blanket the Greek-Bulgarian border mountains, where bears, chamois, red and roe deer, wild boar, wolves and wildcats roam. Almost impenetrable forest means that many areas remain unexplored. For owl lovers, the forests hold eagle owls, Tengmalm's owls and the sole population of pygmy owls in Greece. Nine out of the ten European woodpecker species are resident. Other breeding species include capercaillie, black stork, golden eagle and Egyptian vulture, all set in a landscape so beautiful as to leave you breathless. Visit www.photographyworkshops.eu

TIP

June is probably the best time to visit as spring will be in full swing, with birds, mammals and insects at their most active. Give yourself plenty of time to really explore the area.

1961 Pontiac Bonneville
Fujifilm XE-1,
18-55mm, 2.5secs
at f/18, ISO 200



Bosque del Apache, New Mexico

Mark Sisson



My best work always comes when I am in a location for a good period of time. Bosque del Apache in the USA allows just this approach, with sunrise and the build-up to sunset being key periods in terms of both light quality and behaviour for the thousands of snow geese and sandhill cranes that winter here. Every day offers something slightly different (always dramatic, though), and your confidence with what's likely to happen encourages you to explore greater variety and creativity. As a result, you can get a truly diverse yet focused portfolio – just what you want from a photographic trip.

Visit www.natures-images.co.uk

TIP This is a great place to experiment: wideangles for the drama of the location, silhouettes at sunrise/sunset and slower shutter speeds for blurred effects of bird movement are among the many options.



Snow geese, New Mexico
Canon EOS-1Ds Mark II,
500mm, 1/15sec at f/32,
ISO 100

© MARK SISSON

The Lofoten Islands

Paul Gallagher



The Lofoten Islands are situated on the west coast of northern Norway, just inside the Arctic Circle. They feel remote, and although the winters are as cold as you would expect, they make for spectacular landscape photography. Because it is a long, narrow archipelago, you are in constant contact with the rugged coastline, with its spectacular snow-capped mountains that rise out of the fjords. The low winter light (when you can see it between the blizzards) and the constant transient weather are perfect for landscape photography. Breathtaking scenery is around every corner, offering a wealth of compositional opportunities. It's a location I know I will return to year after year. Visit www.aspect2i.co.uk

TIP Take ice spikes for your boots. They allow you to work freely, with the assurance that you won't end up on your bottom at any moment!



Myrland, Lofoten
Nikon D800E, 24mm
(PC-E lens with tilt),
2secs at f/13, ISO
100, Lee 0.6 ND
hard grad

© PAUL GALLAGHER

St Michael's Mount
Nikon D800E,
16-35mm, 8secs
at f/14, ISO 100



St Michael's Mount, Cornwall

Ross Hoddinott



St Michael's Mount is one of Cornwall's most recognisable and photogenic landmarks, and when we run workshops there, it's the one place every photographer wants

South Luangwa Valley, Zambia

Janette Hill



The South Luangwa Valley in Zambia is one of the greatest wildlife sanctuaries in the world, with an intense concentration of animals around the Luangwa River and its oxbow lagoons.

It is a great safari destination, with many small, privately owned camps in remote locations. For a wildlife photographer, it is difficult to find a better location. You can use vehicles and also have walking safaris, which enable you to get up close and personal with the flora and fauna. There are more than 60 species of animal and over 400 species of birdlife, and the park is famed for its leopard population.

Visit www.naturalwondersphotography.co.uk

TIP Be sure to look all around you. There's so much going on, you may miss something extraordinary that's happening behind you.

Leopard hunting in the Luangwa Valley
Nikon D700,
200-400mm,
1/125sec at f/5.6,
ISO 800



© JANETTE HILL



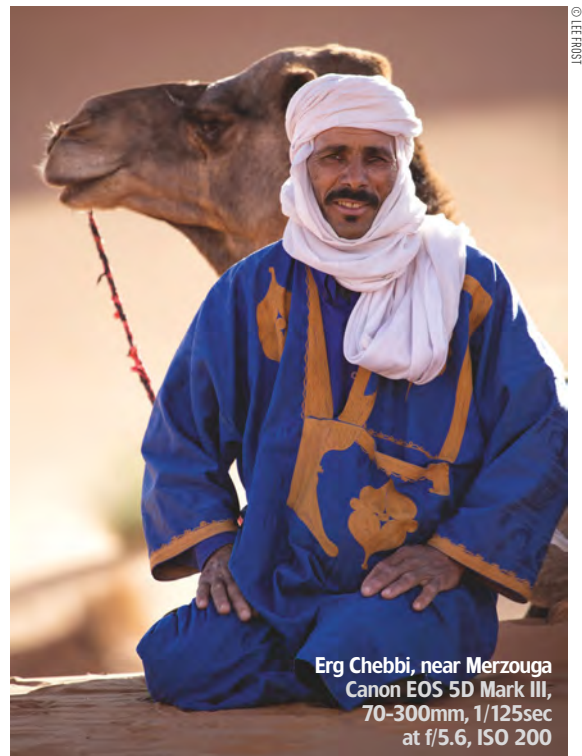
© ROSS MCDONNOTT

to shoot. At dawn, the beach is often tranquil, other than the sound of oystercatchers and gulls. The old causeway is constructed from colourful stone, which neatly directs the eye toward the Mount. It's a location you can shoot well at any tide and at either end of the day. At low tide, there are often wavy patterns on the beach and also rock pools, which provide alternative foreground options.

Visit www.dawn2duskphotography.co.uk

TIP

Wear wellies! The causeway is best shot when the waves are lapping over it, so wellingtons are handy for avoiding wet feet.



© LEE FROST

Erg Chebbi, near Merzouga
Canon EOS 5D Mark III,
70-300mm, 1/125sec
at f/5.6, ISO 200

Morocco Lee Frost



I first visited Morocco almost 20 years ago and have been back more than a dozen times since, travelling the length and breadth of the country by car, bus, motorbike and camel!

I love the colour and character, the hustle and bustle. At times it's like stepping onto the set of the next Indiana Jones movie, complete with eccentric extras! Marrakesh is my favourite city, but after a few days immersed in its chaos I like to head for the mountains where the air is cool and the people are friendly, then from there the desert beckons – vivid orange sand dunes that go on for miles and skies so full of stars there's no room for black.

Visit www.photoadventures.co.uk

TIP

In the cities you need a good guide to show you around. The souks are like a maze.



SIGMA

150-600mm

F5-6.3

DG OS HSM S

www.DigitalDepot.co.uk

01438 367619

13 High Street
Stevenage Herts
SG1 3BG



digitaldepot
SERIOUS.ABOUT.SERVICE

Prices and details correct at time of print - E and OE

Christmas Projects

We have plenty of fantastic ideas for you to try at home over the festive period



© LUKE MASSEY

GARDEN WILDLIFE

CANDLELIGHT PORTRAITS



© PHIL HALL



© ANDREW STODMAN

TURN SUMMER INTO WINTER

CHRISTMAS FOOD



© JEN REILLY

WINTER GARDENS



© OLIVE MENDIS



© CALUM MCINTYRE-FAIRLEY

CHRISTMAS BOKEH

Let there be light

Make complicated studio lighting set-ups a thing of the past with this simple technique, says **Phil Hall**. All you need is a few candles and a fast lens

It can be rather challenging to work with, but the warm glow of candlelight can produce soft, atmospheric, low-key portraits. With the shorter days, potentially plenty of candles dotted around the house over the festive period and a host of willing subjects, Christmas is the perfect time to try this technique. Here's what you need to consider.

1 Lighting

As with any light source, the positioning of your candles will affect how your subject is illuminated. A single candle, or two or three grouped tightly together and close to your subject, will produce stronger shadows than if they are spread out and further away from your sitter.

While you might just want to have a single candle in the shot, there's no harm in having a few more out of frame burning away to really boost that warm glow.

With the candles set up, the rest of the room should be left in total darkness. Switch off lights in adjoining rooms, too, as these may interfere with your shot.

2 Bounce light

With minimal light levels, don't be afraid to bring out a reflector and try to reflect what little light you have at your disposal back onto your subject.

3 Lens choice

It goes without saying that you're going to be working in minimal light. While you can try shooting with a variable and slow maximum aperture zoom lens, life will be much easier if you reach for a fast prime. An affordable 35mm or 50mm f/1.8 is perfect for this, as it will not only let you work at lower ISOs, but also your viewfinder will be that bit brighter. A fast telephoto zoom such as a 70–200mm f/2.8 is also a good candidate, although its use will depend on the working distance in the room.

4 Use a tripod

Even if you're pretty confident handholding in low-light conditions, it's worth popping your gear on a tripod to rule out the risk of camera shake. If you have one, a remote release is recommended, so when you fire the shutter you don't inadvertently nudge the camera.



© PHIL HALL

5 Exposure

Shooting in aperture priority, you'll ideally want to be close to or at your lens's maximum aperture. If you're using a prime, that should be around f/1.8. With that done, you now need to dial in your ISO – a good starting point is around ISO 800. You want to aim for a shutter speed of 1/60sec or faster. While you may have your camera firmly on a tripod, there's still the risk that your subject might move ever so slightly, so you'll want to use a shutter speed that's as fast as possible.

'An affordable 35mm or 50mm f/1.8 prime lens is perfect for this technique'



A few candles is all you need to shoot an atmospheric and festive portrait

6 White balance

If you shoot in auto white balance, your camera will try to neutralise the warm glow from the candlelight, removing all that atmospheric warmth you've worked so hard to achieve. Instead, try setting your camera to tungsten to retain the original mood of the shot – working in raw will allow you to fine-tune this later in post-production.

7 Metering

If there are candles in your shot, your camera may attempt to overexpose the scene. Review your image and, if it's too light, deliberately underexpose the shot with exposure compensation or swap to manual mode for complete control.

8 Avoid draughts

When shoot a candlelight portrait, try to find somewhere in the house that isn't susceptible to draughts as they can easily make your candles flicker and ruin your shot.

9 Try firelight

Open fires offer fantastic opportunities if you have one in your house – alternatively, it's a good excuse to pop to your local pub, where one may be roaring away – with their warm light offering similar atmospheric shots.

10 Safety first

It goes without saying, but working with naked flames in the dark does have its dangers. Use common sense and be aware of your surroundings, be careful with your props and have something to hand to extinguish the flame in the event of an accident.

ORDER FORM

Complete this coupon and send to:

**FREEPOST RTKA-YLJG-HAAK, Time Inc. (UK) Ltd, Rockwood House,
9-16 Perry Mount Road, HAYWARDS HEATH, RH16 3DH**

(NO STAMP NEEDED - UK ONLY)

YES! I would like to subscribe to Amateur Photographer

Please tick your preferred payment method

- ☐ **Pay only £20.49 per quarter by Direct Debit, saving 43% on the full price of £36.39**
- ☐ **1 year Cheque/Cash/Credit or Debit Card (51 issues), pay only £87.99, saving 39% (full price £145.55)**
- ☐ **2 year Cheque/Cash/Credit or Debit Card (102 issues), pay only £164.99, saving 43% (full price £291.10)**

Your details

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel No: (inc. area code)

If you would like to receive messages from Amateur Photographer and Time Inc. (UK) Ltd containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile No:

Date of Birth: DD MM YYYY

I would like to send a gift to:

Please also fill out 'Your Details' opposite. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £

2. Please debit £ from my: ☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex ☐ Maestro

Card No:

Start Date (Maestro only): Issue No. (Maestro only): Expiry Date:

MMYY MMYY MMYY

Signature: Date:

(I am over 18)

3. Pay only £20.49 per quarter by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank:

Address:

Postcode:

Account Name:

Sort Code:

Account No:

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: (I am over 18)

Date:

Offer open to new UK subscribers only. **Final closing date for all orders is 2nd February 2015.** Orders purchased as a gift before the 12th December 2014 will start with the February 2015 issue published in January. All weekly titles will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue - please allow up to 6 weeks for UK delivery, 8 weeks for overseas orders. The free digital version can be withdrawn at anytime during the subscription period. Direct Debit offer is available to UK subscribers only. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. **For enquiries and overseas rates contact magazinesdirect@quadrantsubs.com or call +44 330 333 0233.** Amateur Photographer, published by Time Inc. (UK) Ltd, will collect your personal information to process your order. Amateur Photographer and Time Inc. (UK) Ltd would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from Time Inc. (UK) Ltd. ☐ Time Inc. (UK) Ltd may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ Time Inc. (UK) Ltd who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐ Time Inc. (UK) Ltd would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐

***A Christmas card will be sent to all gift orders received by 12th December 2014 (either by email or post) so that you can send it on to the recipient before Christmas.**

If you supply an email address your order will be acknowledged by email and you will be given the option to download a Christmas card or request one by post. If you do not supply an email address you will automatically be sent a postal Christmas card.



CODE: CDF4

The perfect Christmas gift from £20.49



0844 848 0848

Quote code: CDF4

7 days a week from 8am to 9pm (UK time)



Save up to 43%

Treat yourself or a loved one to a magazine subscription this Christmas

- **Go digital, it's free** – Every subscription comes complete with a free trial digital version – for iPad and iPhone. Digital-only subscriptions are also available; visit magazinesdirect.com for the range of titles and offers.
- **FREE Christmas Card** to give to your friend or family member to announce their gift*
- **Convenient home delivery** on all magazine subscriptions



Hurry! Order your magazine today and get
Christmas all wrapped up!



Subscribe online at
magazinesdirect.com/cdf4



Complete
the coupon
opposite

Wildlife through your window

Have you always wanted your own nature reserve? The truth is, you may already have one, as gardens provide a welcome oasis for birds, especially at Christmas. **Luke Massey** explains

Christmas
wouldn't be
Christmas
without a
photograph of
a robin!

Fieldfares start
arriving in the UK
in October, with
numbers building as
the winter progresses

ALL PICTURES THESE PAGES © LUKE MASSEY

As winter draws in, your garden becomes an attractive feeding stop for birds, with numbers boosted by visitors from the Continent. It may even attract a few exotic guests, too, such as canary-like siskins and dainty redpolls. Winter thrushes arrive in autumn, and, as redwings migrate under the cover of darkness, listen out at night for their faint 'seeeeep-seeeeep' call.

With all these new additions, you've more reason than ever to head out into the garden over the Christmas period and set yourself up for some doorstep photographic opportunities.

Approach

The bonus of photographing in your garden is that the sight of a

human shouldn't alarm the birdlife too much. In winter, birds will be hungry as food is sparse, so if you provide a reliable source they'll keep coming back. With a large variety of bird food on the market, choosing the best type may be difficult. However, remember that it isn't just food you should offer – water is just as important.

Food types

Niger seed: These small black seeds are almost irresistible to small finches such as goldfinches, siskins and redpolls.

Fruit: Pick up a bag of apples in the supermarket and throw them on your lawn – winter thrushes love them.

Fat balls: These are rich in fat





and provide a high-energy feast for your garden birds. Make sure you remove them from their net bags and place them in a feeder.

Mixed seed: This is the cheapest option and should bring in the flocks.

Peanuts: The classic bird food. You can buy them chopped or whole, and woodpeckers love them.

Positioning the food

Try to place your feeding station where it can be photographed easily. Mine is situated close enough to my shed so I can use it as a hide by opening one of the windows. For low-level shots, I use my sliding patio doors. I can lie in the warmth of my house and poke my lens through the gap. A

chair hide is another good option – you can leave it near the feeders and the birds will quickly get used to it.

Aesthetics

What puts a lot of people off photographing birds in the garden is the difficulty getting a clean shot. Backgrounds are massively important, as a straggly mess of twigs or fence panels behind your feeders will be either dull or distracting. Try to get something with even coverage – an ivy-covered fence panel a few metres back will blur beautifully if you shoot wide open. The further your background is from your photography site, the softer it will be.

Perches can make an



A shed makes an ideal hide from which to photograph garden birds

The UK's resident population of siskins is bolstered by winter visitors from Europe



Waxwings love berries, particularly rowan and hawthorn



image. You can have the dullest, smoothest hazel branch that will add nothing, or you can have a gnarled, lichen-covered branch that will provide colour and texture.

One trick I use is to replace the perches on a feeder with natural ones by simply inserting branches into the holes. The birds land on the natural perches and, if framed correctly, your viewers will not realise it is part of a feeder.

If it snows, I like to scatter apples and seed on the lawn. Overexpose the snow for a striking high-key image that will capture birds such as winter thrushes and finches in all their glory.

Behaviour

If you're offering food, you'll have more birds in the garden than normal, and this will increase competition around the feeders.

Greenfinches and goldfinches, two of our most exotic garden birds, will bicker with each other for food.

Chaffinches seem to have a phobia of landing on perches, although this is perfect for the wildlife photographer. They'll hover like hummingbirds before snatching a seed from the feeder. Use fast shutter speeds to freeze the wings or go a little slower to get some motion blur.

With a steady stream of birds to your garden, predators won't be far away. If you're lucky – and the smaller birds are unlucky – a sparrowhawk may pay your garden a visit. Keep an eye out, and if they leave the kill behind they will probably return.

Now you know how to attract the birds, where to hide yourself and what to expect, the next step is easy – simply set up your feeding station and begin your winter project.

AP

TIFFEN[®] FILTERS

XLE SERIES

EXTREME LONG EXPOSURES
TAKING YOUR PHOTOGRAPHY TO THE NEXT LEVEL

APEX^X

PREMIUM IR ABSORPTION

- Up to 10 stops light reduction
- Premium IR absorption (ideal for ALL cameras including compact interchangeable)
- Long exposure shooting in colour or black & white
- Produces blurred motion effects
- Controls depth of field
- Eliminates overly bright, washed out images
- Available in sizes 40.5mm - 82mm



ADVANTI^X

BASIC IR ABSORPTION

- Up to 10 stops light reduction
- Basic IR absorption
- Long exposure shooting in colour or black & white
- Produces blurred motion effects
- Controls depth of field
- Eliminates overly bright, washed out images
- Available in sizes 40.5mm - 82mm



AXENT

NO IR ABSORPTION

- Up to 10 stops light reduction
- No IR absorption
- Long exposure shooting in colour or black & white
- Produces blurred motion effects
- Controls depth of field
- Eliminates overly bright, washed out images
- Available in sizes 40.5mm - 82mm



PRE-ORDER FROM THE FOLLOWING RETAILERS

JESSOPS
image is everything

wex
photographic
warehouse express

HIRE @ camera.com
Focus on the bigger picture

Carmarthen Cameras
knowledgeable. dependable. affordable.

cameraWORLD

digitaldepot

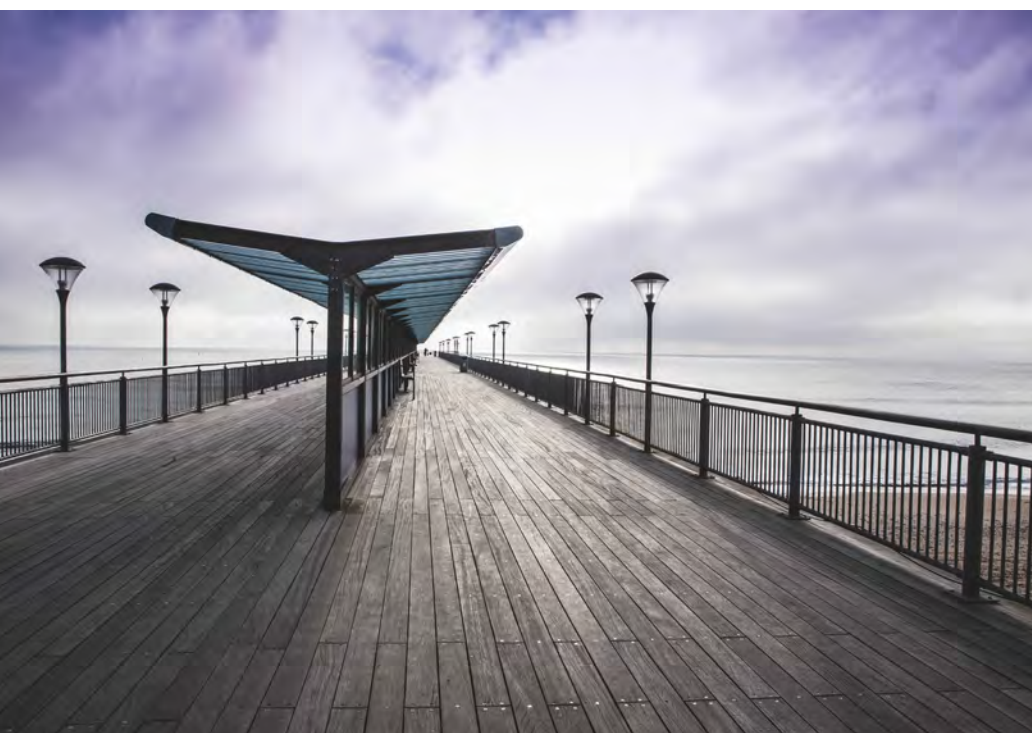
Tiffen International Ltd | Pinewood Studios | Pinewood Road | Iwer Heath | SL0 0NH | Tel: +44 (0) 1753 783 960 | Web: www.tiffen.com



The final shot offers a much colder image, with both snow and ice present

Let it **snow**

If you don't have a winter scene suitable for a Christmas card, fear not, as **Andrew Sydenham** reveals how you can fake it in a few simple steps



The picture was shot in the middle of summer, but with a few simple steps we can turn it into a winter scene

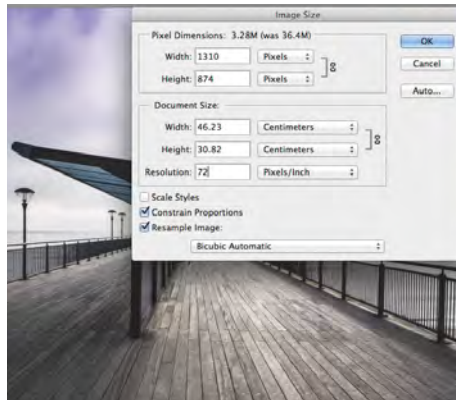
ALL PICTURES HERE ARE © ANDREW SYDENHAM

When snow and ice hit this country, it's seldom for very long – in fact, often, if you blink you'll miss it. The problem with finding a suitable picture for a Christmas card, or in fulfilling a client's request for a wintry scene, is that you really need to think about the subject and shoot it long before the pictures are required – usually in the middle of summer, when the budget will hardly fly you off to an Alpine glacier. All is not lost, though, as fortunately there's a simple solution in the Photoshop Channels and Layers palettes.

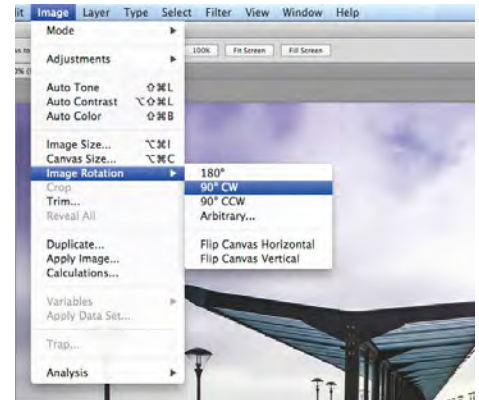
To convert a summer picture to a winter scene and give it a chilly look is not a complicated procedure, but the secret to success lies in your choice of image. The technique can work extremely effectively with one scene, but have little visual impact on another. I had to experiment with a number of images before I found one that worked for me. I discovered that important criteria include features such as railings or tree branches, with highlight and shadow areas that show up the snow effect clearly. My image of Boscombe Pier in Dorset (left) had the qualities I was looking for.

HOW TO CREATE THE EFFECT**Software needed**

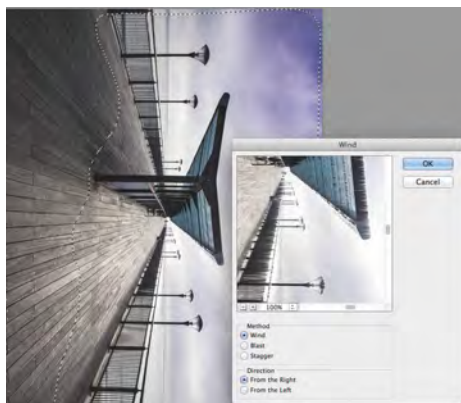
To recreate this winter transformation, we've used Photoshop, but you should also be able to transfer these steps to follow the tutorial in Photoshop Elements and other image-editing programs to achieve a similar look to our version.

**1 Resize image**

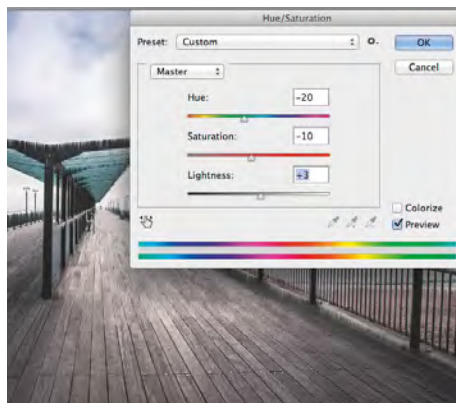
Open your image and, in the Image>Image Size menu, change the resolution to 72ppi. Check the Constrain Proportions and Resample Image boxes. This stage is important for the snowflake size later. If the resolution is too fine, the snowflakes will appear too small.

**2 Rotate and select**

In the Image>Image Rotation menu, rotate the image 90° clockwise (CW). With the Lasso tool, I made a rough selection of the sky and upper deck area, avoiding the foreground with the decking bolts and fixings, which don't look good with the ice effect.

**3 Add the icicle effect**

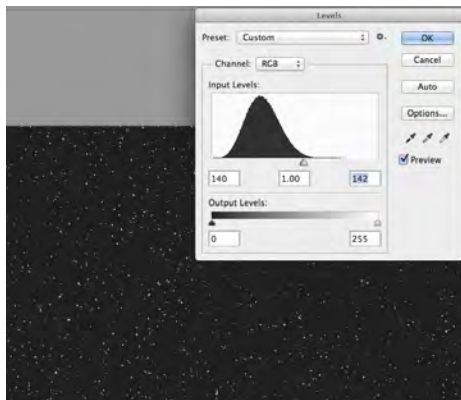
Go to Filter>Stylize>Wind. Select Wind as your method and check direction From the right. Click OK and a fairly subtle ice effect is dragged down from the linear edges in the picture. Next, rotate the image back 90° CCW.

**4 Adjust the Hue/Saturation**

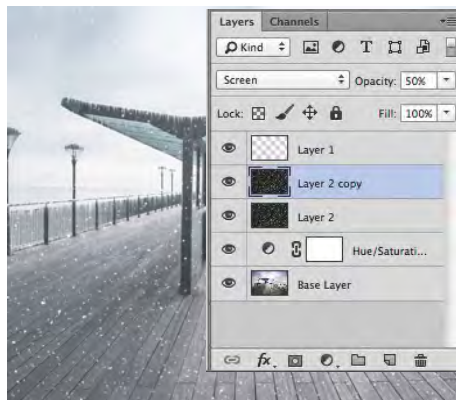
Pull up the Hue/Saturation palette from the Layers box and make adjustments to suit the wintry feel you are seeking to create. In this case, the settings are Hue -20, Saturation -10 and Lightness +3.

**5 Create snow**

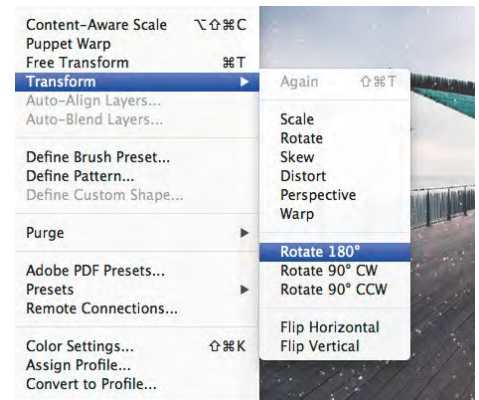
Create a new layer and fill with black. In the Filter menu, select Noise>Add Noise, then select 100% Gaussian and check the Monochromatic box. Return to the Filter menu and select Blur>Gaussian Blur and set the Radius to 1.0 pixels.

**6 Size the snowflakes**

Open the Levels window and set the Input Levels sliders to 140 lower and 142 higher. This creates an even distribution of snowflakes. Next, go to Filter>Blur>Gaussian Blur and set the Radius slider to 0.5 pixels.

**7 Blend the snow**

In the Layers panel, change the Blending Mode to Screen.

**8 Increase the snow**

To change the direction and intensity of the snow and add a little more, make a copy layer and go to Edit>Transform>Rotate 180°. Reduce the Opacity to 50% and winter is finally with us.

Shoot first eat later

Before you serve up the turkey and Brussels sprouts, why not take a picture of it? Food photographer **Jen Rich** explains how to make your Christmas fare more photogenic

Whether you've slaved over a hot stove yourself and produced an appetising treat or you've let the shops take the strain, you'll find yourself with an abundance of tasty food on offer over this festive period.

Everything from mince pies to a

celebratory glass of champagne or even Christmas dinner itself can make a fantastic photographic subject. Here's how you can end up with images that could grace the pages of a cookbook or glossy Sunday magazine, rather than those unappealing and faded shots that accompany the dodgy menu at your local kebab shop.

1 Shoot in daylight

You don't need a lot of space – a nice bright window will be fine. Use a reflector, black or white card or even tin foil to bounce light into shadows, or flag off areas of the image to balance the light as you need.

2 Use a tripod

Using a tripod will make composing and styling your shot a lot easier, as you can make small changes to the scene. For example, you can brush a little oil onto meat to freshen it up or wipe a drip of sauce without disrupting your framing. Working with a tripod also means you can use longer exposure times in dull winter light without the risk of blurring.

3 Study the food

Decide if there is a particular element or quality that you want to highlight and see what angle it looks best from. Choose whether to shoot the whole dish or if a single serving would be better. For example, a trifle is best kept whole, but an iced cake could benefit from having a slice taken out to show the inside.

4 Consider your background

When setting up your shot, a relatively plain background is always a good place to start. Think about the colours in the food you are shooting – don't choose a background that will clash with the food, or one that's so similar that the dish blends into it.

5 Drizzle, don't pour

If you are serving a sauce with the food, try pouring a little onto the plate and just a drizzle over the food. A plate drowning in gravy won't translate well to the camera.

Make people want to dive in and eat the food, even if it's Brussels sprouts



ALL PICTURES THESE PAGES © JEN RICH



Shoot in daylight
for the most
pleasing lighting



Consider how you want
to present the food, looking
for the best angle

6 Tell a story

Use props to set the scene and tell a story in the image. A serving spoon wedged into a big bowl of roast potatoes can make the viewer want to dive in and serve some up, or a sieve of icing sugar placed at the side of a shot of some dusted mince pies gives a home-made feeling. Try to only use props that are used in the preparation or serving of the dish. You may have a lovely vintage grater that you really want to include in your picture, but if you didn't use it to make the dish, save it for another image.

7 Build the dish

Pay close attention to the way you plate up your food. Placing carrots onto the plate one by one may not be how you would normally serve your veg, but it will help you to build the image and select only the best items to shoot. Keep an eye on your portion sizes, too – a smaller serving generally looks better than a plate piled high.

8 Backlight drinks

When photographing drinks, it is often best to backlight them, allowing light to shine through. This will make the liquid appear transparent and highlight any visual interest within the

drink itself, such as ice cubes, garnishes and condensation on the glass.

9 Dilute drinks

Drinks often appear darker in a photograph, so watering them down can help to restore colour and detail, especially with red wine. Tea and coffee should also be made milkier than usual for the same reason.

10 Bring back bubbles

Champagne and other fizzy drinks can look great on camera, especially when backlit, but if you find that your bubbly is looking a little flat, a pinch of caster sugar will liven it up and bring your bubbles back.

Winter wond



ALL PICTURES THESE PAGES © CLIVE NICHOLS

Your garden may be awash with colour in summer, but winter can reveal a more subtle beauty that's equally satisfying to photograph. **Clive Nichols** explains

There's beauty in every season, and I love photographing gardens in the winter. Admittedly, the cold weather, combined with the fact that most of the flowers and foliage have gone, can be uninviting. However, unless you're a fair-weather photographer, it's well worth venturing out on winter days as the season offers many photographic opportunities.

The soft, low-contrast light we get on overcast days may not be dramatic, but it gives good, accurate colour rendition. On clear, cold winter days we get crisp and relatively low-angled sunlight, which is great for backlighting subjects and emphasising texture. Also, as sunrise comes much later in the morning, you don't have to get up at an unearthly hour for the early light.

The vivid colours of summer are replaced by the more pastel shades of winter, but I enjoy working with such a muted colour range. I also relish the opportunity to shoot using frost, snow and mist, as each of those weather conditions brings a distinctive atmosphere and offers a fresh perspective on familiar subjects.

If you feel your own garden is offering little inspiration, try exploring any local public gardens that are open in the winter. Formal gardens look wonderful when shrouded in mist, encrusted with frost or dusted with snow.

The following pictures are my own personal take on some of the aspects of winter garden photography. I hope they give some ideas for you to explore in your own work at this time of year.

Snow

Even a light dusting of snow transforms gardens completely and I always shoot as much as I can in snowy conditions. Snow emphasises the shapes in features such as box hedges in formal gardens. It also makes pale colours – such as those in the house and foreground path in this picture – stand out against the almost monochrome surroundings. If you're shooting snow scenes in bright sunlight, always bear in mind that camera lightmeters can be fooled into underexposing, so you should overexpose slightly to compensate.

Morning mist

The muted light we get on misty mornings lends subjects a mysterious, almost ethereal quality. In this case, it adds a special atmosphere to this grove of birch trees, which I photographed at Anglesey Abbey in Cambridgeshire. The ghostly trees, which seem to have eyes, have been scrubbed to look pristine. I chose to fill the frame with them and used f/16 on my 70–200mm zoom to keep as many in focus as possible.



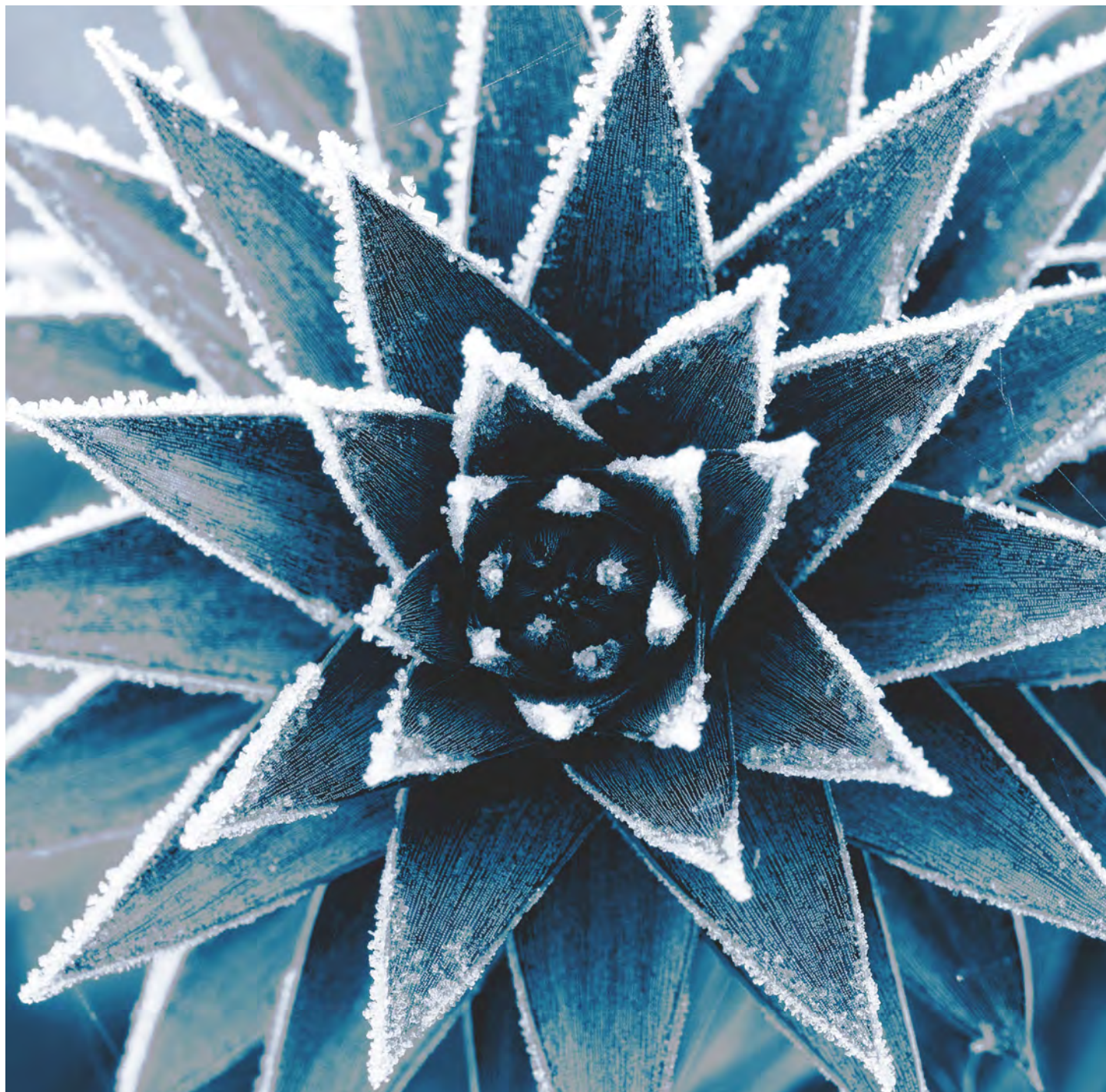
erlands

Frost

❏ Frost is great for both wider garden scenes and close-ups of individual plants. In the case of this macro shot of an *Araucaria araucana* – or monkey puzzle tree – frost has isolated and accentuated its spiky shapes. I chose to focus on this section to emphasise the symmetry of the shapes, while using f/16 on my 180mm macro lens to give as much depth of field as possible. At the post-capture stage, I took out the original colour, then duotoned the image to give it a cool, almost metallic appearance.

Late-afternoon light

➤ Some shrubs, such as cornus, are grown for their rich winter colours, and warm, late-afternoon light is ideal for emphasising their red, orange and brown hues. I photographed these stems at the RHS Garden at Wisley in Surrey, in January. Instead of shooting a wider scene, I used the long end of my 70–200mm zoom to select a small area where the colour was most concentrated. The curve of the bank, plus the reflected colour in the water, make an attractive composition.





Winter flowers

⬆ Snowdrops start appearing in January and make great subjects, either indoors as a still-life subject or in the field. When photographing them in groups, I like to use a shallow depth of field and pick out one or two for sharp focus, while blurring others in the foreground and background. To shoot these, I put my coat on the ground and lay on it, looking in the direction of the sun. As the snowdrops were strongly backlit, I overexposed by a couple of stops.



Garden features

⬆ If you have the opportunity to shoot in a historic garden, look out for any unique architectural features that are transformed by the winter conditions. Details such as this sundial, shot in Wollerton Old Hall Garden in Shropshire, can make great pictures. Here, the thick layer of frost combines with the patina of age on the sundial. I shot it very simply by looking down on it with a wideangle lens. The patch of low winter sunlight on the grass behind adds another attractive dimension to the picture.



Low-angled sunlight

⬆ On a clear winter's day, you can shoot in low, raking sunlight at around 8am instead of 5am in the summer. It's great for backlighting garden subjects. In this case, I've used the long shadows from the bare silver birch trees to give depth to the scene. Although I was shooting straight into the sun, I avoided flare by using the trees to block and diffuse the sunlight. I also overexposed by a couple of stops to ensure detail was retained in the trees.

with HOYA ND1000 Filter



HOYA

PRO ND Filters

Have you ever wanted to capture movement in your photography?

With the use of a Hoya PRO ND neutral density filter you can create dramatic effects such as soft blurry clouds, misty waterfalls and dramatic seascapes.

ND filters aren't just for blurring the elements though, if you use a really long exposure you can make moving objects such as cars and people simply disappear from your images and by using a wide aperture you can also create stunning portraits with soft backgrounds.

ND filters reduce the amount of light entering your camera lens allowing wider apertures & slower shutter speeds and the Hoya PRO ND filters feature ACCU-ND technology, giving a truly neutral colour balance.

The range is ideal for still photography and HD/SLR video, and features 9 filters from two stop (PRO ND4) to 10 stop (PRO ND1000) light reduction.

Available in sizes... **49 mm** **52 mm** **55 mm** **58 mm** **62 mm** **67 mm** **72 mm** **77 mm** **82 mm**

hoyafilters.co.uk



without HOYA ND1000 Filter



available from...



Festive focus

Pleasing bokeh always enhances an image, but modifying it can introduce a fun, Christmas-themed twist. **Callum McInerney-Riley** explains how to do it

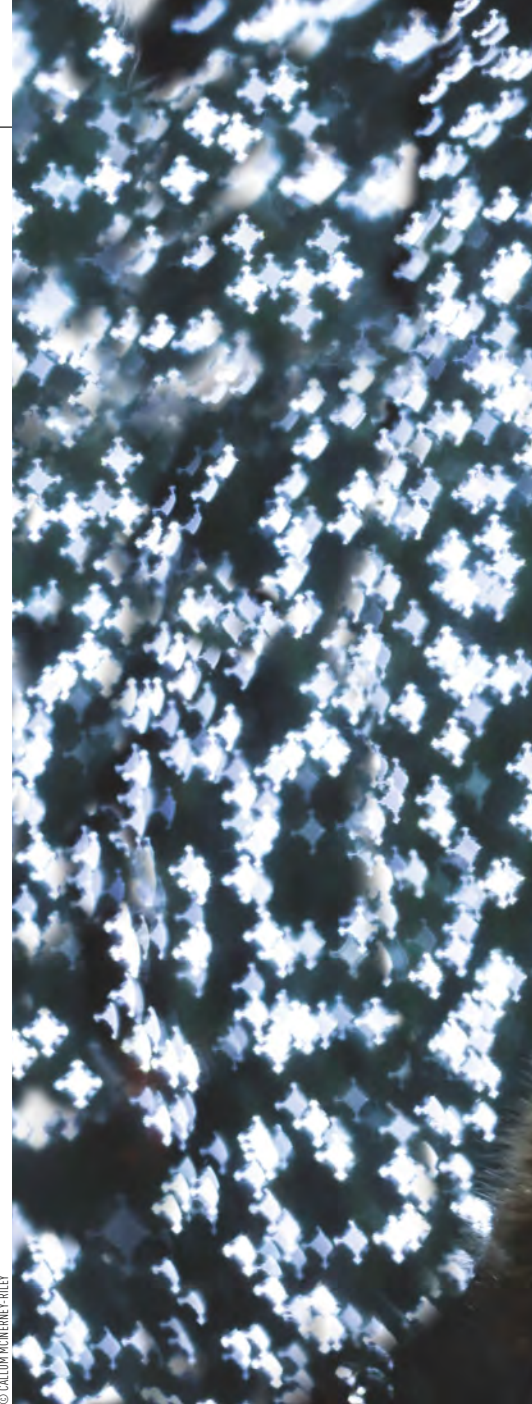
If you have a lens that's capable of beautiful bokeh, you can use it to create some fun Christmas images. Using only a few items from a craft shop, you can make a shaped iris that allows you to achieve different-shaped bokeh when background light sources are out of focus.

By creating a range of shapes, such as snowflakes or Christmas trees, you can introduce a Christmas theme to almost any subject. Here, we show you how to make the modifier and explain what kit is best. We also give some general tips on how to get the best results.

For this technique, you'll need a long-focal-length lens with a fast maximum aperture to achieve a good defocused background when shooting wide open. As well as your camera and lens, you will also need an A4 piece of black card, a compass, a pencil, a ruler, some tape and a scalpel or craft knife to make the bokeh shapes.

Shooting tips

- To achieve these bokeh shapes, you will need small but bright light sources that can be defocused. Christmas tree lights are one of the best light sources.
- Both still life and portraits can be shot using this technique. However, the modifier does block out a fair few stops of light. Instead of pushing the ISO high to get an exposure, try using fill-in flash on manual power for your portraits to balance the exposure. Also, for still-life images, try using a tripod and a slow shutter speed to achieve the shot.
- To shoot using your modifier, shallow depth of field is key. To achieve this, place the subject close to the camera and shoot with the widest aperture possible. Then, with your modifier attached to the front of the lens and the lights far enough from the subject, you can take the shot.



© CALLUM MCINERNEY-RILEY

HOW TO MAKE IT



1 Cut card to length

Take a piece of card long enough to wrap around your lens, and, using a scalpel, cut a 3-4cm strip from it. Wrap this strip around your lens reasonably tightly, and tape it in place.



2 Use a compass

Using a ruler, measure the diameter of the card circle, then set your compass so that the distance between the compass point and the pen equals half the circle's diameter, plus approximately 1mm. For example, my circle was 75mm across, so I set the compass at 38mm to achieve a 76mm circle.



3 Make circle

Using your compass, draw a circle on the remaining paper. Push down hard with the pointed end to ensure you can keep track of the centre point. Next, widen the compass by 1cm and draw a second circle around the first one, using the same centre point. Repeat to make more than one.



Using a DIY bokeh shape, the lights of the Christmas tree behind the subject are shaped like snowflakes



4 Make shapes

Set the compass to 10mm and draw a circle in the middle. Draw your desired bokeh shapes inside this small circle. Try to keep the shapes between 12mm and 18mm to allow enough light to come through, although the size may vary between lenses.



5 Be precise

With everything drawn, it is time to cut it all out. Using a scalpel, cut out your bokeh shape as neatly as possible. Torn paper in the corners will result in jagged bokeh.



6 Finishing touches

Cut out your circle around the outer edge. Then, at 1cm intervals, snip into the inner circle. Do this all the way round the circle. Fold in the resulting flaps, place the card circle over the paper hood and tape it in place.

The perfect
Christmas
gift.



Save up to 43%

- **Go digital, it's free**
– every subscription comes complete with a free trial digital version – for iPad and iPhone.
- **FREE Christmas Card** to give to your friend or family member to announce their gift*
- **Convenient home delivery** on all magazine subscriptions



Over 60 titles

One
for them,
one for you
Buy two or more
online and get
£5 off



Subscribe online at
magazinesdirect.com/CVY4



0844 848 0848

Quote code: CVY4

7 days a week from 8am to 9pm (UK time)

Offer open to new subscribers only. Final closing date for all orders is 2nd February 2015. For full terms and conditions please visit www.magazinesdirect.com/terms.

*If you supply an email address your order will be acknowledged by email and you will be given the option to download a Christmas card or request one by post.

If you do not supply an email address you will automatically be sent a postal Christmas card.

Photoshop Challenge

Fancy a challenge? Download this image from our website and see how creative you can get in Photoshop...

If you fancy yourself as a bit of a Photoshop whizz, then why not take the Photoshop Challenge? All you have to do is download our start image from www.amateurphotographer.co.uk, search for 'Photoshop Challenge' and then let your creativity run wild, transforming this shot into something much more unusual.

The only rules are that you don't breach anyone's copyright, so if you want to combine the start image with any other shot, it has to be yours or you have permission to use it, while there are a host of affordable stock libraries out there as well. Otherwise, you can do what you like – cut it out, transform it, use multiple layers, change the colours... it really is up to you.

Once you've finished, upload it to our Photoshop Challenge gallery and we'll pick our favourite. The closing date is 14 January 2015, and the winner will receive a year's digital subscription to AP.



Download this image
and transform it into
something more unusual



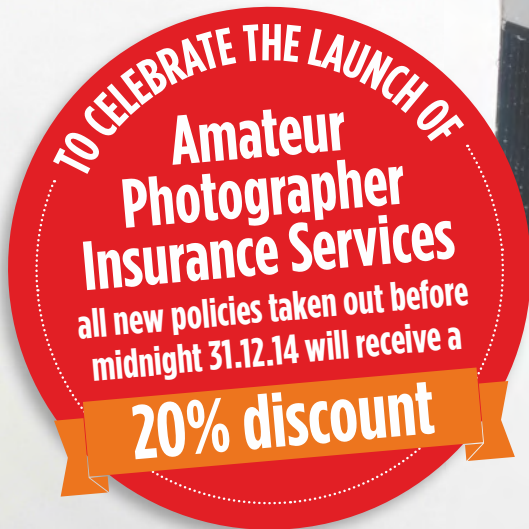
Win!

Simply download the image from the link below and then it's down to you to use all your image-editing skills to end up with something really creative. What route you choose is entirely up to you, but we are looking for striking changes, not subtle adjustments. The winner will receive a year's digital subscription to AP worth £79.99

Download our start image from www.amateurphotographer.co.uk/photoshopchallenge

NOT THE KIND OF SPLASH YOU WERE HOPING FOR?

20% OFF



Insure your camera and accessories today against theft and accidental damage

Our flexible cover allows you to build your policy to meet your needs. Cover includes:

- Options for up to £25k worth of cover
- Up to £1m optional Public Liability cover
- The option to protect your equipment when it is in your vehicle
- A choice of UK, EU and Worldwide cover
- Up to £1k worth of equipment hire whilst waiting on replacement in the event of a claim

**Amateur
Photographer**
Insurance Services

Call now **0844 249 1902**

Mon to Fri 9am to 6pm

or visit **www.amateurphotographerinsurance.co.uk**

Get more value for a lower price with Wex Pre-Loved equipment

3 reasons to buy Pre-Loved from Wex...

- P RQMKV Z DUDQW
- 7KRURJKO FKHFNG DQG DIURQDEO SUFHG
- \$QMP V H SHUO FODQHG

The desirable becomes affordable with our wide range of pre-loved and nearly new photographic equipment. Items added every day at **ZZZ ZH FR XN SUH ØYHG**

Top Pre-Loved Deals – Hurry! Once they're gone, they're gone.



16.2 megapixels
11.0 fps

JUDGH

D4 Body £2599

- 16.2 MP • 11 fps • FX Full frame CMOS • 51 AF Points
- Nikon FX Mount



18.0 megapixels
8.0 fps

JUDGH

EOS 7D Body £393

- 18.0 MP • 8 fps • CMOS • 19 AF Points
- Canon EF/EF-S Mount



36.3 megapixels
4.0 fps

JUDGH

D800 Body £1239

- 36.3 MP • 4 fps • FX Full frame CMOS • 51 AF Points
- Nikon FX mount



24.3 megapixels
5.5 fps

JUDGH

D600 Body £611

- 24.3 MP • 5.5 fps • FX Full frame CMOS • 39 AF Points
- Nikon F mount

DSLRs

Grade	CANON	Grade	NIKON
9+	EOS 1100D Body.....£130	8	D200 Body.....£100
8	EOS-1D Mark II Body.....£329	8	D2X.....£382
8	EOS-1D Mark II N Body.....£320	8	D2Xs Body.....£420
9-	EOS 1D Mk III Body.....£718	9-	D300 Body.....£239
9-	EOS 1D Mk IV Body.....£2064	8	D3000 Body.....£83
R	EOS 1D X Body.....£4445	8	D300s Body.....£382
8	EOS 1Ds Mark II.....£602	R	D3100 Kit AF-S DX 18-55 II.....£159
8	EOS 20D Body.....£95	9	D3200 Body.....£165
9-	EOS 30D Body.....£89	9	D3s Body.....£2339
8	EOS 350D Body.....£47	9-	D3x Body.....£1640
MO	EOS 350D + EF-S 18-55mm Lens.....£63	9+	D4 Body.....£2999
9	EOS 40D Body.....£188	9	D5000 Body.....£162
9	EOS 450D Body.....£155	9	D5100 Body.....£179
9-	EOS 50D Body.....£280	9+	D5100 + 18-55mm VR Lens.....£210
9-	EOS 500D Body.....£178	9	D5200 Black Body.....£279
9-	EOS 550D Body.....£205	9+	D5200 Black Digital SLR with 18-55mm VR Lens.....£310
8	EOS 5D Body.....£329	OB	D5300 Body - Black.....£470
8	EOS 5D Mark II Body.....£802	9	D600 Body.....£719
7	EOS 5D Mark III Body.....£1262	10	D610 Body.....£1119
9-	EOS 6D Body.....£945	9	D700 Body.....£739
9	EOS 60D Body.....£415	9-	D7000 Body.....£375
9+	EOS 600D Body.....£267	9	D7100 Body.....£635
9-	EOS 650D Body.....£315	9	D80 Body.....£135
9	EOS 7D Body.....£462	9+	D800 Body.....£1369
8	EOS 70D Body.....£561	9+	D800E Body.....£1399
R	EOS 70D + 18-55mm IS STM.....£779	9+	D810 Body.....£2173
9	EOS 700D Body.....£349	8	D90 Body.....£189

Lenses

Grade	CANON Fit	Grade	NIKON Fit
9+	18-55mm f3.5-5.6 STM IS M-Mount.....£78	9+	10.5mm f2.8 G IF-ED AF DX Fisheye.....£296
8	EF 100-400mm f4.5-5.6 L IS USM.....£711	9	100mm f4.5-5.6 PD-Zoom VR 1 Nikkor.....£358
9+	EF 100mm f2.8 USM Macro.....£257	9-	12-24mm f4 G AF-S IF-ED DX.....£360
9	EF 100mm f2.8L Macro IS USM.....£519	9-	14-24mm f2.8 G AF-S ED.....£965
8	EF 14mm f2.8 L II USM.....£1124	9-	16-85mm f3.5-5.6G VR ED AF-S DX.....£281
8	EF 17-40mm f4 L USM.....£390	9	17-35mm f2.8 D AF-S IF.....£1079
8	EF 200mm f2.8 L Ultrasonic.....£345	8	17-55mm f2.8 G DX AF-S IF-ED.....£485
OB	EF 200-400mm f4 L IS USM with Internal 1.4x Extender.....£8299	9-	18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR.....£110
9	EF 24-105mm f4 L IS USM.....£499	9-	18-200mm f3.5-5.6 G AF-S DX ED VR II.....£325
8	EF 28-135mm f3.5-5.6 IS USM.....£167	OB	200mm f4 AF Micro Nikkor.....£1079
8	EF 28-300mm f3.5-5.6 L IS USM.....£1439	8	24-120mm f3.5-5.6 G AF-S VR IF-ED.....£159
9	EF 28-90mm f4-5.6 USM.....£55	8	24-70mm f2.8 G AF-S ED.....£898
9-	EF 2x II Extender.....£160	8	24-85mm f2.8-4 D AF.....£305
8	EF 300mm f4 L IS USM.....£769	9	24-85mm f3.5-4.5 AF-S G ED VR.....£269
8	EF 400mm f2.8 L IS II USM.....£5100	10	24mm f1.4 G AF-S ED.....£1249
7	EF 400mm f4 DO IS USM.....£2409	9+	35mm f1.8 G AF-S DX.....£94
8	EF 70-200mm f2.8 L IS USM.....£971	9	40mm f2.8 G AF-S DX Micro.....£135
9-	EF 70-200mm f4 L IS USM.....£739	9	50mm f1.8 D AF.....£68
9-	EF 70-200mm f4 L USM.....£313	9	55-200mm f4-5.6 G AF-S DX Black.....£116
8	EF 70-300mm f4.5-5.6 DO IS USM.....£549	9-	60mm f2.8 D AF Micro Nikkor.....£225
9+	EF 70-300mm f4-5.6 IS USM.....£280	9-	70-200mm AF-S Nikkor f2.8G ED VR II.....£1260
9	EF 70-300mm f4-5.6 L IS USM.....£809	9-	70-300mm f4.5-5.6 G AF-S VR IF-ED.....£240
8	EF-S 15-85mm f/3.5-5.6 IS USM.....£320	9+	80-400mm AF-S Nikkor f4.5-5.6G ED VR.....£1649
9-	EF-S 17-55mm f2.8 IS USM.....£439	9+	80-400mm f4.5-5.6 D AF VR.....£599
9-	EF-S 18-135mm f/3.5-5.6 IS.....£220	8	85mm f1.4 D AF.....£611
9	EF-S 18-200mm f3.5-5.6 IS.....£250	9	AF 300mm f2.8 ED.....£1170
9	EF-S 60mm f2.8 USM Macro.....£225		

Wex Pre-Loved grading system

- | | | | |
|--|--|---------------------------------|--|
| 02 Mail Order Returns | 5 Refurbished: by the manufacturer to original specifications | Very little signs of use | Shows moderate wear and signs of use |
| 2% Open Box: as new but packaging has been opened and box seal broken | Pre-owned equipment, but appears as new | Shows light signs of use | Well used: may exhibit scuffs and/or marking |
| Never owned: used for demonstration purposes only | Nearly New | Shows signs of use | Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty) |

ZZZ ZH FR XN SUH ØYHG

Terms and Conditions: *Exclusions apply see www.wex.co.uk/promise **Excludes spares (grade IN), terms and conditions apply – visit www.wex.co.uk/pre-loved. *Cashback is redeemed post purchase via the manufacturer. All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.50**. (** Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014. Wex Showroom – Visit us today: • Touch, Try and Buy latest Cameras & Accessories • Over 16,000 products to choose from • Award winning specialists! Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich. NR6 5DP.



Past, Present and Future

At this time of year, we like to look back at the technology we have seen over the past 12 months, and what we may see in the years to come. **Richard Sibley** recalls the predictions we have made in the past, while **Andy Westlake** looks at this year's technology and how it may evolve in the future

For a number of years, we have used the final issue of the year to look into our crystal ball and predict how cameras and photography may evolve in the future. While we're in the privileged position of being able to try out all the latest equipment and technology, and I would like to think that we get a good feel for what might happen next, our predictions are, by necessity, based on educated guesses, speculation and the occasional punt. If we did know anything for certain, the chances are that we couldn't report on it, due to the very strict non-disclosure agreements we have to sign. Rather than go straight in with the new technology we

have seen this year and how we think it will influence the coming years, we thought it would be interesting to look back at our past predictions and see just how accurate we have been, and where we have – so far, at least – been way, way off.

The past

Full frame - will it ever take off?

For a few years, we predicted that DSLR cameras with full-frame sensors would become more common. Way back in 2003, then technical editor Damien Demolder predicted that Nikon would have two DSLR ranges, each with a different sensor size.

'It is not inconceivable that the company will run two digital SLR systems alongside each other; the DX series for high-end enthusiasts and amateur users, and a full-frame series for professionals,' he stated. 'It certainly looks as though this is the way Canon is going with its EF and EF-S-mount cameras. I guess only time will tell.'

Some three years later, Nikon still hadn't released a full-frame DSLR. In our Christmas issue of 2006, there was further speculation as to whether Nikon, and Sony, would one day introduce such a camera. Remember, at that time Canon was the only manufacturer with a full-frame DSLR in its line-up, with Damien Demolder commenting that, 'If

Nikon used a larger sensor in its higher-end products, it would be able to improve image quality by a measurable degree.'

Much of the basis for the speculation about the introduction of more players in the full-frame DSLR market came from Zeiss manufacturing full-frame lenses in the Sony/Minolta A-mount.

'I would be very surprised if Sony went into film-camera production in the future and can hardly believe that Zeiss would be bothered servicing the needs of the [Minolta] Dynax 7 and 9,' Damien added.

It was, of course, just nine months later, in August 2007, that Nikon announced the full-frame D3 DSLR. Sony actually previewed the Alpha 900 full-frame camera just a few months later, at the



The Ricoh RDC-i700 was years ahead of its time

➤ PMA show in March 2007, although it took a year and a half before the company announced the camera at Photokina in September 2008.

Connectivity

It is funny that as much as things change, so much stays the same. In AP 23 December 2000, we wrote about the Ricoh RDC-i700, which featured what we described as a 'large, laptop-like screen'. We wrote, 'How do you fancy a digital camera that can be used to email your images anywhere in the world? Or maybe you'll want to surf the internet, or maintain your website while in the field. Need to send an urgent fax from the top of a mountain? No problem.'

It's a pretty accurate summary of what we're able to do now, except maybe the bit about sending a fax. And just how large was the laptop-like screen? 'A 3.5in LCD that has touchscreen capability using the stylus pen provided.' I had never heard of the Ricoh RDC-i700 until I came to write this article. Its major flaw seems to have been that it was just too

far ahead of its time, lacking the suitable infrastructure to make connectivity so simple.

Back in 2005, we were talking about the wireless transfer of images, although obviously at the time we had no idea quite how it would take off and how it would be utilised. Remember, it would be another two years before the Apple iPhone was released, which would change the way we used wireless connectivity to control other devices.

'The next big thing is wireless image transfer,' said Damien. 'Kodak managed to be the first to announce a model with wireless built-in, but then still failed to be the first to bring a camera to the shops. Both Canon and Nikon rather spoiled the party by introducing the Ixus wireless and Coolpix P1 respectively. Wireless communications between cameras, computers, printers and email systems is bound to be a massive area in the coming years – the printer dock will be out of date even before it has time to get comfortable.'

We are also still waiting for a



'Wireless communications between cameras, computers, printers and email systems is bound to be a massive area in the coming years'

DSLR with a SIM-card slot for 3G or 4G connectivity – something I predicted in 2012. However, the Samsung Galaxy NX was the first CSC to feature a SIM-card slot, and we have seen a few more serious camera phones, notably the Panasonic Lumix DMC-CM1. Of course, you can connect to a mobile phone via Wi-Fi and transmit your images in that way, but I still think that eventually you will be able to bypass this tethering and have a mobile connection

directly from a DSLR or compact system camera.

Peek-a-boo

In 2003 we said: 'Canon showed some interesting concept ideas: see-through cameras; cameras that track a moving subject; cameras that fire only when the subject smiles; and cameras that recognise individuals through head shapes and features were just a few.' At the time, we had no idea that face detection would



By 2009, face-detection features could pick out individuals



The 2005 Nikon Coolpix P1 digital compact camera with wireless connectivity

The D3 and Alpha 900 were the first full-frame DSLR cameras from Nikon and Sony respectively



Four thirds

As you can see from the subjects I've already covered, we don't always get things right! Back in 2003 we wrote, 'We should also remember that Fujifilm was one of the original partners in the [four-thirds] system, but the company is keeping tight-lipped about its commitment and involvement. I can't believe the company will not launch something during the next 12 months, so watch out.'

Fujifilm released the S3 Pro in 2004, and later the S5 Pro, before the Fujifilm X100 enthusiast compact, all of which featured APS-C-sized sensors. Interestingly, Fujifilm is still listed on the four thirds website as one of the supporting companies (www.four-thirds.org/en/contact/group.html). ➤

evolve into a feature that is now pretty standard on all cameras.

Three years later, in 2006, we wrote about how both Canon and Fujifilm had introduced face-detection features in its compact cameras, and by 2009 we had face recognition that could pick out individuals. However, we are still waiting for the ability to send images automatically to the person who has been recognised in an image, as we predicted back then.

'We are still waiting for the ability to send images automatically to the person who has been recognised in an image, as we predicted back then'



It was 2006 when many features that are now common were introduced



Still waiting for a level horizon mode

One feature we have yet to see, and which we predicted (or wished for) in 2009, is a horizon level that is linked to a timer 'so the level could be used to trigger the shutter as soon as the camera is horizontal. It would put an end to sloping horizons when shooting handheld.'



We still don't have Photoshop in-camera, but it is on smartphones

In-camera image editing

With the advent of digital technology, the ability to edit images in-camera was the obvious next step. As early as 2006, we predicted that the in-camera raw conversion offered in Samsung and Pentax DSLRs could be the first step towards 'building Photoshop into the camera and bypassing the computer altogether'.

Did we get this one right? Well, sort of. With cameras now available that run an Android operating system, there is always the option of downloading Adobe Photoshop Touch, which does offer the same basic controls you find in the full version of Photoshop, including Levels, masking and retouching features.



Power beyond its size



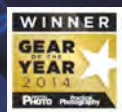
The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuji fit.

Visit www.kenro.co.uk to find out more.



Nissin
The art of light



Supplying the photographic industry for over 40 years
Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk
Follow us on Twitter
Like us on Facebook



The Societies' Photographic Convention and Trade Show

Europe's Largest All-welcome Photographic Convention

Convention: 14–18 January 2015
Trade Show: 16–18 January 2015
Venue: Hilton London Metropole

YOU CAN
ATTEND THE
FULL 4 DAY
MASTERCLASS
PROGRAMME
FROM JUST
£150.

*If you are an aspiring professional this
Convention and Trade Show is a must!*

The Societies' members and non-members are welcome.

FREE Photographic Trade Show*

See all the latest cameras and other photographic gear. The three day Trade Show spanning the Friday to Sunday is a gathering of the who's who in the photographic industry, with major manufacturers eager to show you the latest in technology and design.

LAST
CHANCE TO
PRE-REGISTER
FOR YOUR FREE
TRADE SHOW
TICKETS!*

What's On

Free to enter trade show*
Business School
Location Seminars
4 days of Masterclasses
Superclasses
Qualification Assessments
20x16" Print Comp Judging
Filmmaker Judging
Album Judging
Awards Dinner
Welcome Party

Masterclasses

Don't miss out on the chance to start off the year with inspiration from some of the world's best photographers.

250 hours of Masterclasses have been confirmed for the 2015 Convention.

Tickets: Day Pass from £50
4 Day Full Pass from £150

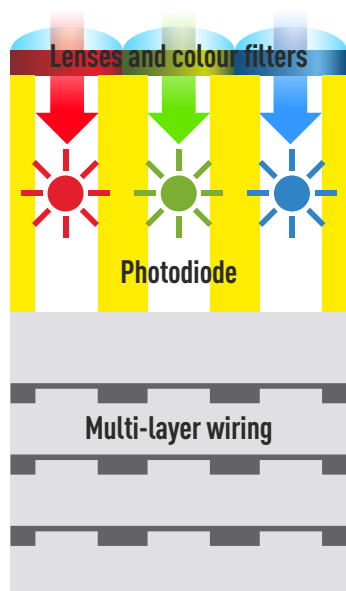
Register for your free trade show tickets today!* www.swpp.co.uk/convention/

*IF REGISTERED BEFORE 31 DECEMBER 2014

The present and the future

➤ Sensor advancements and the long, slow demise of the DSLR

One of the more telling stories of 2014 has been the progress in sensor technology. We've seen the medium-format market make a long-overdue switch to CMOS technology, with the Pentax 645Z offering the best overall image quality of any camera we've ever tested, courtesy of a new Sony chip. In a way, this simply echoes the shift that DSLRs made away from CCD sensors seven or eight years ago, but it re-establishes a clear image quality gap between the best full-frame cameras and medium format. This in turn gives high-end full-frame models something new to play catch-up with. This is how progress is driven.



BSI sensors offer increased efficiency compared to conventional designs

The other standout new chip is Samsung's 28-million-pixel BSI CMOS in the NX1. First, it's the new resolution champion for APS-C format, surpassing Sony's various 24-million-pixel sensors that first appeared more than three years ago. Second, it's the first APS-C sensor to use backside illumination technology to improve its sensitivity, which means that this extra resolution doesn't come at the cost of dynamic range or high ISO noise. But perhaps most interestingly, it's one of a new breed of sensors (alongside Sony's latest 24-million-pixel offerings) that includes phase-detection elements across the entire sensor for autofocus.

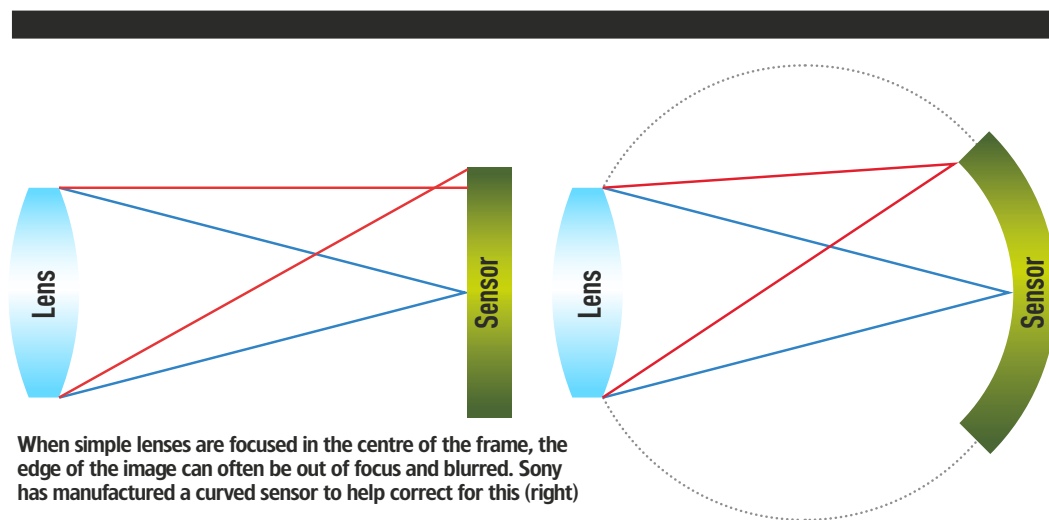
This matters because it helps the

Samsung NX1 to out-spec any APS-C DSLR in terms of autofocus and continuous shooting. It can (on paper) shoot at 15 frames per second, while continuously adjusting focus and monitoring subject movement. What's more, it can track the subject to the edges

of the frame and still keep focusing.

To anyone who's not really been following developments this year, such talk may well sound like fantasy. It's not so long ago that compact system cameras couldn't follow focus on moving subjects at all, and even now some don't even

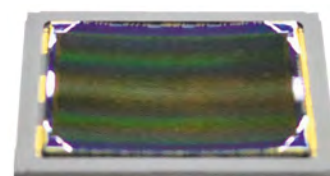
try. But this year we've seen one of the big advantages of the DSLR design – its superior focus-tracking performance – start to be seriously challenged. Cameras such as the Fujifilm X-T1, Sony Alpha 6000 and even the relatively inexpensive Sony Alpha 5100



When simple lenses are focused in the centre of the frame, the edge of the image can often be out of focus and blurred. Sony has manufactured a curved sensor to help correct for this (right)

Curved sensors: nice but niche

LAST year we talked about curved sensors, and this year we finally saw them for real. Or at least, Sony presented two prototype sensors, one full frame and one compact-camera-sized, at an academic conference (namely the Symposium on VLSI Technology in June). Sony also released a sample image made using the smaller of these sensors, demonstrating that they do work. But what we haven't yet seen is an actual camera.



This is a prototype of Sony's curved sensor, as shown at the Symposium on VLSI Technology in June

Why curved sensors? Well, potentially they allow the use of simpler (and therefore smaller and cheaper) lenses, while giving better imaging performance in the corners of the frame. This is because simple lenses exhibit curvature of field, whereby the corners of the image are brought into focus at a slightly different distance to the centre. Usually this is corrected optically with additional lens elements, but this adds size and complexity to the design, while also introducing other aberrations.

If a sensor can be made to match the lens's natural field curvature, this problem is solved, and we should see improved corner-to-corner imaging performance in a smaller overall package. However, it should also be apparent that curved sensors have to be matched to specific lens designs, so they seem unlikely to be used in interchangeable-lens systems. What's more, it's difficult to design a zoom lens that maintains the same field curvature at all focal lengths, so this technology is most likely to be used with primes.

Given the sensor sizes Sony has made – full frame

and 2/3in size – it seems this technology has been targeted initially to specific products. I think that the smaller sensor is more likely to appear in a premium smartphone than in a compact camera – it could allow much higher image quality without adding much to the device's thickness, which is a fundamental design consideration for mobile technology. As for the full-frame one, given the need for matching the sensor to a specific lens design, it doesn't need the insight of Nostradamus to predict that it's best suited to a fixed-lens premium compact. Maybe we'll see it in an RX2 at some point next year.



Curved sensors are most likely to be used in premium fixed-lens compacts like the Sony Cyber-shot DSC-RX1

MACRO PHOTOGRAPHY

SEMINAR WITH HEATHER ANGEL

ONLY
£39

Wednesday 11 February 2015
6pm-8.30pm at the Blue Fin
Building, 110 Southwark
Street, London SE1 0SU

**Amateur
Photographer**
**WHAT DIGITAL
Camera**
SPI SCHOOL OF
PHOTOGRAPHIC
IMAGING



© HEATHER ANGEL

Due to popular demand, on **Wednesday 11 February 2015** we are delighted to welcome back **Heather Angel**, the renowned wildlife photographer with a passion for plants, mammals

and macro photography.

See how reflectors, diffusers and fill flash help to improve macro shots in the field. Discover how to gain arresting macro still-life shots with

simple lighting – including window light, LED lights, fill flash and a light box. Examples of how depth of field is enhanced using focus stacking will also be shown and explained.

This exclusive seminar is held at the home of **Amateur Photographer** and **What Digital Camera** in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £39 per head, to include a presentation and Q&A session with Heather Angel from 6pm-8.30pm.

Book your place

EMAIL us at spiadmin@timeinc.com with the words 'HEATHER ANGEL SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque made payable to 'Time Inc. (UK) Ltd', to SPI Macro Seminar, Time Inc. (UK), 9th floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

PLEASE INCLUDE YOUR NAME, ADDRESS, EMAIL AND TELEPHONE NUMBER

**Call 0203 148 4326
to pay by card**

£39 per person

Price includes: All talks/Q&As, glass of wine. Please note that the places are only confirmed upon receipt of payment. Tickets are non-refundable

For full details visit www.amateurphotographer.co.uk/macro or call 0203 148 4326

➤ have a continuous shooting and autofocus performance that genuinely rivals DSLRs.

This trend will surely continue, and as the technical advantages of DSLRs are increasingly chased down by compact system cameras, the venerable DSLR design will inevitably decline in importance. It is, after all, a film-era concept, albeit a highly refined one, but its reliance on separate AF and metering systems makes it mechanically complex and physically bulky. Now it's certainly true that the optical viewfinders of DSLRs bring specific advantages (including speed-of-light viewing and low power consumption), which will continue to make them first choice for some purposes, but I can't help feel that for the vast majority of photographers, CSCs will eventually become the weapon of choice. This won't be a quick process – it will take a while to persuade photographers to part with their lens collections, for a start – but it will surely happen in the not-too-distant future.

High-resolution video, and its convergence with stills

One of our highlight projects of the year was to shoot our cover using 4K video, which was published in our 20 September issue. We know full well that a lot of our readers have little or no interest in video itself, and that's fair enough, as movie-making is a rather different pursuit to photography. But we do think that the opportunities offered by high-resolution video as a means of



producing still images look pretty exciting.

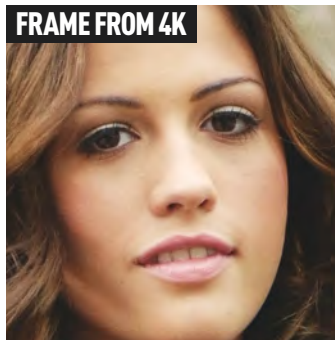
So why should photographers care about high-resolution video? The key point is that individual frames can be extracted from the footage, and are of sufficiently high quality to be used as still images. I'm sure some readers will be thinking sceptically about the low-quality video they've seen from their cameras, but this is a red herring, as high-resolution video is often disproportionately higher in quality compared to full HD than its increased pixel count suggests.

In fact, using 4K video isn't really much different to shooting 8-million-pixel JPEG files in high-speed continuous-drive mode. But the crucial differences are the frame rate and shooting duration – you can record at 25

IN-CAMERA JPEG



FRAME FROM 4K



IN-CAMERA JPEG



FRAME FROM 4K

A 4K frame is equivalent to an 8-million-pixel still, and offers sufficiently high image quality for us to have used it for our cover back in September



The Red Epic Dragon is capable of recording 6K video at 100 frames per second in raw format, giving 19-million-pixel stills

frames per second for minutes on end, rather than being limited to short, hopefully well-timed bursts.

To be honest, I was expecting to see more cameras capable of shooting 4K video at Photokina this year – in the end, there was just a handful. It seems that only the big electronics companies – Samsung, Sony and in particular Panasonic – have overcome the challenges with buffering and processing

the huge data throughput right now. But I fully expect to see 4K video recording to become as

commonplace in a couple of years' time as full HD video is now.

For this to work well, manufacturers will have to provide tools that make it easy to automatically identify and extract key frames from video footage, such as a moment when everyone in a group shot is smiling at once. Panasonic's new '4K photo' mode is

a promising start, and Nikon's 'best shot selector' has offered variations on this theme for years, albeit based on bursts of still images.

Resolution won't stop at 4K, either. At Photokina, we were treated to a demo of the Red Epic Dragon, an enthusiastically named camera that's capable not only of recording 6K video (equivalent to 19-million-pixel stills), but also of doing so in a raw format that can be freely adjusted for colour, white balance and exposure. This is some way off being mainstream at the moment – it's hugely processor intensive, which makes power supply and heat dissipation both serious problems – but it's the shape of things to come. And after that, we'll move onto 8K.

Many photographers will disapprove of this idea, just as many now don't shoot in continuous-drive mode, instead preferring to catch the right moment using their own judgement. But certain kinds of unpredictable motion don't really lend themselves to this approach, and high-res video will simply be a new tool to make it easier to capture images that require split-second timing. It will surely be on every new camera in a two or three years' time.

PermaJet
PROFESSIONAL INKJET MEDIA



Print Your Own Cards

7 KHVH VSHFIDOMWLQNMWFDUGV DUH
VKH SHUHFVZ DA VR FUDM SHUVRQDO
& KUVW DV Z HQZ LVKHV IRUIHQGV
IDP LO RUFHQW

* **HMD VSHFIDO 2))**

Enter 'RUDOLPH' when checking out:
ZZZ SHUP DMMFRP

- Smooth Gloss or Fine Art Matt
- Pre-creased and easy to make
- Packs of 25 or 50 cards
- A5 or A4 sizes
- Envelopes & presentation bags included
- **& DUGV IURP RQO HDFK**



ZZZ SHUP DMMFRP
01789 739200
info@permajet.com

WANTED FOR CASH
Exclusively... Nikon
HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

Campkins
CAMERA CENTRE



12a Kings Parade, Cambridge, CB2 1SJ



PART-EXCHANGE STILL POSSIBLE

Lenses	120/4 Macro Planar £1250	Olympus OM20 & 28/2.8
Nikon F1	Magazine 16-32 £200	Zuiko £99
AFS 1.7X MK2..... £200	Film Holder 3053320 £100	
Set 3 Extra Tubes A1 £33		Tamron
AF Tamron 28-200..... £100		Tamron Ext Tube £25
AF Tamron 18-250..... £190		SP 300mm F5.6..... £100
AFS Nikkor 24-120 VR.. £440		Adaptall 28-200..... £99
AFS G Nikkor 24-85ED.. £299		Adaptall 300/5.6..... £45
AFD Nikkor 85/1.8 £299		SP 28-138 4/4.5..... £70
AFS Nikkor 12-24 GED.. £440		
AFD Nikkor 70-300 ED.. £200		Fuji x System Used
AFD Nikkor 18-35 ED.. £299		XE1 Body Boxes..... £320
AF Teleplus PRO 300..... £120		XE2 Body 18-55 £650
AI Nikkor 300/2.8..... £1150		X Pro 1 18/2 £600
AFS ED Nikkor 18-200.. £399		27mm f2.8 £299
NAF 100-300/4 Sigma... £430		Leica M Mount Adaptor. £120
NAFD Sigma 1/4x Ex... £135		
NAFD Sigma 17-70 2-8/4-5		Olympus OM Manual
..... £199		300/45 Zuiko £210
NAFD 18-70 AFS..... £120		100-200/5 Zuiko..... £65
S/H Nikkor 80mm 200mm		35/2.8 Zuiko £45
F2.8 AF/ED..... £399.99		55/3.5 Macro..... £99
		75/150 f4 Zuiko..... £60
Hasselblad		200/4 Zuiko..... £60
Hasselblad HI, 80mm & Hood,		Oly Tube 25..... £20
mag & prism outfit..... £1450		Sigma 400/5-6..... £70
Teleconverter 1.7x..... £500		

LOOKING FOR ITEMS? WRITE/FAX US YOUR REQUIREMENTS

Post & Packing add £6 extra - Prices include 20% VAT

Callers welcome Mon-Sat 8.45am to 5.30pm.

Tel: 01223 368087, sales@campkinsfuturevision.co.uk

Campkins Future Vision

12a Kings Parade, Cambridge, CB2 1SJ

01223 368087

sales@campkinsfuturevision.co.uk



➤ Compact cameras get better, and smarter

Just as smartphones continue to improve, compact cameras will have to adapt to this new challenge. One of the most notable trends of 2014 has been the emergence of the large-sensor zoom compact as a recognisable mainstream class of camera, with Canon's PowerShot G7 X becoming a direct competitor to the Sony Cyber-shot DSC-RX100 series, and the Panasonic Lumix DMC-LX100 offering an alternative take on the concept. It seems unlikely that other companies, such as Olympus and Nikon, can allow themselves to be left behind for long, and I think this will be the most exciting and innovative sector of the market over the next year or two.

Maybe, though, cameras will also learn to cooperate better with smartphones, or even attempt to replace them altogether in your

Nokia made this case for the Lumia 1020 with a grip, shutter button and battery



pocket. We've spent the past couple of years watching Wi-Fi progress from being a novelty feature to one that few manufacturers dare leave out of any camera. But now that almost every new camera can connect to a smartphone for image sharing and remote control, what next?

One possibility might be that cameras themselves adopt phone technology. We've already seen Samsung's Galaxy Zoom attempting to marry a conventional compact camera with a smartphone, for example. But Panasonic's Lumix DMC-CM1 offers an intriguing glimpse of a better way to do things, by keeping the camera function distinctly separate from the Android device. Indeed, Panasonic seems to want

you to think of the CM1 as a compact camera that happens to have a smartphone on board, rather than a phone with a decent camera. This would allow the camera to function as an autonomous smart device, no longer reliant on a phone to deliver a social media fix.

One problem lies with form factor – cameras are shaped very differently from smartphones, and as yet nobody's quite managed to produce a genuinely successful



The Panasonic Lumix DMC-CM1 is a true camera/phone hybrid

fusion between the two. The CM1 comes impressively close for a first-generation product. It's just about slim enough to replace a phone in your pocket, but its handling as a camera is compromised. However, this needn't be an insuperable problem. For example, add-on grips could aid handling and increase battery life, perhaps as part of a clip-on case, while phone calls would just need a Bluetooth headset (that could also act as a remote control). There's certainly space here for experimentation, if manufacturers are bold enough.

The relentless rise of the smartphone

Over the past few years, smartphones have decimated the

sales of compact cameras. After all, if you're carrying your phone around all the time, and it has serviceable image quality, why carry a camera too? It's clear that this is how the majority of the non-photo-enthusiast population thinks, and increasing numbers of more serious photographers are making good use of their smartphones, too.

These devices have disadvantages, though, which is why camera makers have spent time and effort on a new breed of



The HTC One (M8) uses two cameras, with one for depth information

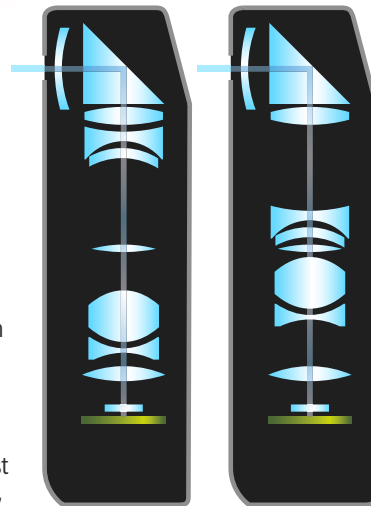
seen how this can be done, in devices such as the Panasonic Lumix DMC-CM1 and the legendary Nokia N808. There seems to be no getting away from the fact that this will add thickness to the device, though, which is anathema to the general consumer (not to mention the companies' advertising departments, which seem to be perpetually applying 'world's slimmest' labels to products that are already too thin to hold comfortably). So it will probably be a niche feature, aimed specifically at attracting photographers.

AP

compact cameras that offer very real advantages in terms of lens flexibility and image quality. But don't for a moment think the likes of Apple will stand still – they'll continue to try to improve their cameras, to gain a competitive advantage over their rivals.

So what shape might this take? At the moment, camera phones have one thing in common: fixed, wideangle prime lenses, dictated in part by their slimline form factor. But this leaves them short on image quality in many situations, such as when shooting pictures of people, which traditionally look best with longer lenses. At the moment, phones only offer low-quality digital zooms, but I'd expect to see optical zooms soon, most likely of the space-saving 'periscopic' type. Multi-lens or even multi-camera systems are another possibility, which could allow the user to switch to a telephoto effect without needing a complex lens or digital zoom. This isn't exactly a new idea, because before zoom lenses became ubiquitous on 35mm compact cameras, quite a few had dual-lens systems to offer two focal lengths. Sooner or later, a smartphone has to do it, too.

Larger sensors may become more common, as well. We've already



The Minolta Dimage used a fully internal zoom lens, right back in 2002

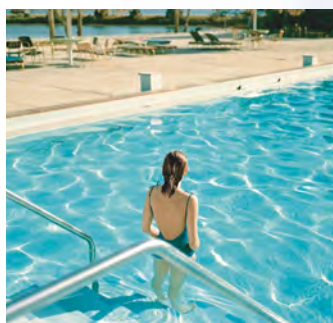
The year's best books

Some exceptional photography books were released in 2014. **Oliver Atwell** takes a look at a few of the best

Uncommon Places: The Complete Works

by Stephen Shore, Thames & Hudson, £39.95

The legacy of Stephen Shore's *Uncommon Places* cannot be overstated. While many cite William Eggleston as the pioneer of colour photography, Stephen Shore more than did his bit to take colour beyond the domain of advertising and fashion imagery. The subjects that formed the body of his work were no less influential: this updated edition features 15 previously unseen images and includes discussions with the artist, offering readers insight into what it means to produce – and update – such an enduring legacy.



© STEPHEN SHORE

Fictions

by Filip Dujardin, Hatje Cantz, £35

Architecture and fiction need not be strangers to one another, and *Fictions*, a project that Ghent-based photographer Filip Dujardin has been working on since 2007, proves this beautifully. A closer look at the structures that dominate Dujardin's work reveals something startling: they are impossible. Using a digital collage technique and a series of processed, edited and repurposed images of existing buildings around Ghent in Belgium, Dujardin has created a series of mind-bending structures that are astonishing. Others are simply defiant, with the most basic principles of the laws of physics brushed aside. *Fictions* is amusing and provoking and, above all, brilliant.



© FILIP DUJARDIN

Photography Today

by Mark Durden, Phaidon, £45

In this epic tome, writer, artist and lecturer Mark Durden presents a survey of contemporary art photography from the past 50 years – and has perhaps presented a volume that will enter photography-book lore. The 11 chapters focus on recurring and relevant subjects. It's a structure that makes the navigation of such a fluctuating medium (in both theory and practice) all the more pleasing. Durden analyses 500 works from 150 photographers and breaks down why their images work and why



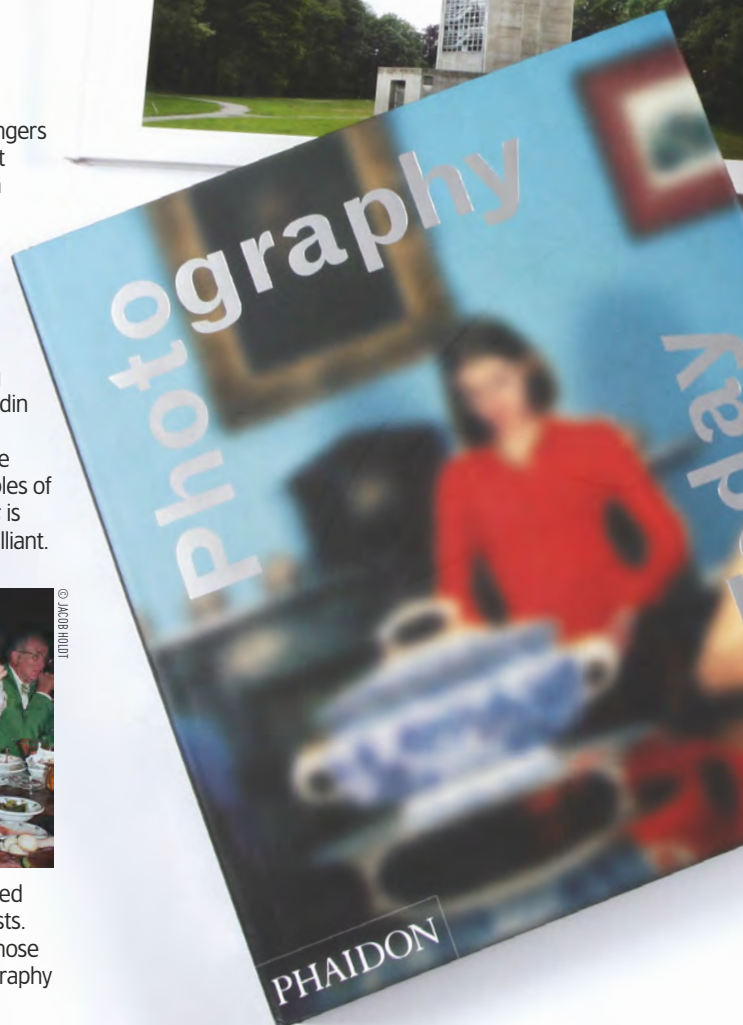
© JACOB HOLT

these photographers have established themselves as vital, progressive artists. *Photography Today* is essential for those who are interested in where photography has been – and where it is going.



Stephen Shore Uncommon Places

The Complete Works



The Art of Fashion Photography

by Patrick Remy, Prestel, £35

Fashion photography is a genre that, for many, can seem stuck in the work of past masters such as Cecil Beaton and Horst P Horst. What this book, compiled by Patrick Remy, attempts to do – brilliantly, it must be said – is bring the genre up to date and offer an overview of where fashion photography is now. The genre is, arguably, one of the most subtly political forms of photography. Within its parameters we find photographers addressing gender issues, the psychology of advertising and the malleability of the human body. If you think that fashion photography is always about a model displaying a fancy garment, this book will make you think again. This is a highly recommended volume.



© VALERIE BERLIN



© JULIA LEEB

North Korea: Anonymous Country

by Julia Leeb, teNeues, £65

In recent years, as an increasing number of official reports and first-hand stories are revealed, the secret state of North Korea has become a source of fascination for Western audiences. Many books are now available and many more photographers are entering the country's borders to document the things they see. This latest volume from photojournalist Julia Leeb is certainly one of the most impressive. Leeb has successfully blended large-scale cultural events with quiet everyday scenes. As a result, we have a book that offers a relatively clear picture of life in North Korea. The large-scale nature of the book is crucial, particularly when it comes to the scenes of staggering architecture and massive synchronised dance spectacles. An impressive achievement.

The Photographer's Playbook

by Jason Fulford and Gregory Halpern, Aperture, £16.95

This wonderful tome from Aperture has one basic credo: the best way to learn is by doing. Contained within its pages you will find 307 assignments and ideas from some of the world's top photographers and writers. Much of it offers straightforward tasks, while other sections offer tidbits of wisdom. Take Justine Kurland's contribution, for example: 'When a student makes cliché photographs, I suggest they do a Google search to find how many people have made the same pictures.' It's a simple but vital point. Some ideas are abstract, some are blindingly obvious, but they are all immensely fun and inspiring. This is a fantastic book and worth every penny.

The Art of Fashion Photography

ANONYMOUS COUNTRY
NORTH KOREA
PHOTOGRAPHS BY JULIA LEEB

teNeues

The Photographer's
Playbook

307 Assignments and Ideas
Edited by Jason Fulford and Gregory Halpern

aperture

Billy Currie

Winner of the EISA Photo Maestro award

Formatt-Hitech 16-stop Firecrest ND filter

✓ For me, the best piece of kit released this year, and one that I had to purchase for myself, was the Formatt-Hitech 16-stop Firecrest ND filter. Just to have the ability to expose for several minutes in bright sunshine while still using optimal camera settings makes it a definite winner. Couple this with the fact it has virtually no colour cast and you have a tool that no long-exposure photographer should be without.



Christopher Bonanos

Author of *Instant: The Story of Polaroid*

The Impossible Project B&W Instant Film for SX-70

➤ I've become quite fond of The Impossible Project's black & white SX-70 film. It's a much more mature product – more stable, easier to shoot – than its colour line, which is still somewhat uneven.

I also bought myself 50 packs of Fuji FP-3000B, the gorgeous ISO 3000 black & white instant film that was just discontinued. I had to buy a mini-fridge for it, to extend its life as far as I can.

I am most excited for New55, the reintroduced and re-engineered version of Polaroid's old Type 55 film. It was the only instant film that produced both a black & white positive print and a reusable negative, and it was a favourite of Ansel Adams. A small company in Massachusetts put

up a Kickstarter campaign last year and raised nearly half a million dollars to tool up and start manufacture. The first boxes of film will be shipped early in 2015.



My favourite of the

Justin Mott

Vietnam-based photographer

City Explorer 002 Ranger bag

Most photography bags, in my opinion, are really ugly and are simply made to be practical. I'm into style *and* practicality. With that in mind, the handmade leather/canvas City Explorer 002 Ranger bag made by Wotancraft in Taiwan is the perfect fit for a photographer who doesn't want to look like a photographer.



Martin Evening

AP's Photoshop expert

Sony 50-million-pixel medium-format sensor

➤ I reviewed a few cameras that were all new to 2014, including the Hasselblad H5D-50c and Pentax 645Z, both fitted with Sony's 50-million-pixel medium-format sensor. I also reviewed the Rotolight Anova LED and Profoto B1 off-camera flash kit.

I bought a few video lights, a nice GT Glidetrack, a shoulder rig from Filmcity and a Zoom H4n. Overall, I was most impressed by the Sony 50-million-pixel medium-format sensor and the quality this gave to handheld medium-format photography. I would ideally like to see a medium-format CSC-type camera evolve, but that is perhaps a bit of a long shot for Sony because of the need for a dedicated set of system lenses. However, Phase One will shortly be introducing a new series of medium-format CSCs.



Alex Mustard
Underwater photographer
Nauticam Super Macro Converter

✓ The Nauticam Super Macro Converter is a converter lens specifically designed for underwater photography, and it truly extends my capabilities as a photographer. It allows me to shoot super-macro images at very high magnifications that I simply could not produce previously. The image quality is excellent and it has been specifically designed to maintain a longer camera-to-subject distance than you would normally get for such magnifications.

The lens can even be taken off or attached underwater, which isn't usually possible. I used it to take my winning shot from this year's Wildlife Photographer of the Year award.



Lars Rehm
Camera technology writer
Swiftcam M3 handheld gimbal

◀ The Swiftcam M3 handheld gimbal for smartphones uses built-in gyroscopes and electric motors to stabilise your device when shooting videos. In combination with a current high-end smartphone, some of which are capable of recording 4K video, the Swiftcam M3 allows for the capture of very smooth and professional-looking footage that not too long ago would have required equipment worth thousands of pounds.



Drew Buckley
Outdoor photographer

Canon EF 16-35mm f/4L IS USM

⬆ The best piece of kit for me in 2014 was probably the new Canon EF 16-35mm f/4L IS USM lens. I use this focal range mostly for my landscape images, but also for interiors and weddings. Previously, I used Canon's 17-40mm f/4L lens, which did a more than adequate job, but it was never all that sharp in the corners. The other option was the Canon EF 16-35 f/2.8L II USM, but at twice the price of the 17-40mm f/4L, I made the best of what I had. The EF 16-35mm f/4L IS USM meets all my requirements. Super-sharp in the corners, even wide open, and image stabilisation for handholding was a real bonus. It's a real move forward in the lens range.

kit year

A selection of editors, writers and photographers take a look back over 2014 and choose their favourite photography items from this year

Tim Taylor
Fine-art travel photographer

F-Stop Satori EXP

▶ While on a recent expedition in the Himalayas attempting to climb an 8,000m peak, a favourite piece of kit emerged. It is neither a camera nor a lens – it's a camera bag: the F-Stop Satori EXP. It's a fantastic camera bag and perfect for big expeditions as well as everyday use. I have been out in the Himalayas for over two months now and have used this bag in all conditions, ranging from +30°C on the jungle walk-in to -30°C at over 6,800m on the mountains, and it has become a firm favourite. It keeps my camera gear safe and allows me the room to carry my mountaineering equipment at the same time. It also makes a great pillow! The bag has clearly been well thought out and designed by people who understand the needs of the photographer.





David Tipling
Wildlife photographer

**AquaTech Elite
D800 Sport Housing**

For the past couple of years I have been looking to shoot underwater footage and stills of life in the dykes on my local Cley Marshes in north Norfolk. So this year I invested in an underwater housing with a dome port for my Nikon D800. It rapidly became my favourite piece of kit over the summer and has opened up the world of split-level pictures, which I am attempting to master. It will be going with me as I head to the Southern Ocean in the New Year, on the trail of penguins and albatrosses.



Damien Demolder
Photography journalist

**Panasonic Leica DG Noctricron
42.5mm f/1.2 Asph Power OIS**

I'm going to pick the Panasonic Leica DG Noctricron 42.5mm f/1.2 Asph Power OIS lens. I've been through quite a few lenses this year, but this 85mm emulator has really stood out for me. Not only is it a great focal length for portraits, but I've found it excellent for street photography, too. What makes it exceptional in my eyes is that even when it is used wide open it produces brilliant sharpness, and its ability to bring medium-format-style shallow depth of field to the micro four thirds system is of great assistance when I'm trying to lift my subject out of a busy background. I love the clicky aperture ring, of course, but it is actually the quality of the images the lens turns out that makes me love using it so much.



Justin Minns
Landscape photographer

Manfrotto 410 Junior Geared Head

Without doubt, my Manfrotto 410 Junior Geared Head is one of my favourite bits of kit this year. It's reassuringly sturdy and precise, and it's a joy to use for landscape photography. The camera snaps into place with a satisfying clunk and there it stays, solid as a rock on the large quick-release plate. Each of the three knobs has a quick release for making fast adjustments, but this head isn't built for speed. Turning any of the three geared adjustment knobs moves the camera smoothly and precisely into position, making fine-tuning compositions simple and wonky horizons a thing of the past. It's perfect.

My favourite kit of the year

Richard Peters
Wildlife photographer

Nikon D810

Although the Nikon D810 was an evolution rather than a revolution, its new sensor, offering a base ISO of 64, an increased frame rate, improved focusing, additional metering modes and a plethora of other small changes, made quite an impact. As a wildlife photographer, one of the biggest headline features for me was how quiet the new shutter and mirror mechanisms are. It's a camera I wouldn't be without, and I'm still in awe of the image quality and crispness when paired with top-rate optics.



Learning in a snapshot

At *Amateur Photographer*, we understand that your time is limited, and that you may only want to improve a specific area of your photography. That's why we've designed our **School of Photographic Imaging** Bitesize courses: short courses for those with a specific learning objective.

£79

**LANDSCAPE,
CITYSCAPE AND
SEASCAPE**

www.spi-photography-courses.com

£79

**MACRO
AND CLOSE-UP
PHOTOGRAPHY**

www.spi-photography-courses.com

£79

**WORRY
FREE
WORKFLOW**

www.spi-photography-courses.com

£79

**TEN STEPS
TO PERFECT
PICTURES**

www.spi-photography-courses.com

£79

**CREATIVE
CAMERA
CONTROL**

www.spi-photography-courses.com

£79

**PRACTICAL
COMPOSITION**
FRAMING, COMPOSITION,
VIEWPOINT AND
PERSPECTIVE

www.spi-photography-courses.com

For more information visit **www.spi-photography-courses.com**

Email us at **spiadmin@ipcmedia.com** Or call **0203 148 4326**

Marketplace

Dealer and Classified Guide

7R DGYHUMLVH SOHDVH FD00

)D[

(PDLO MXOLD ODXUHQFH#WLPHLQF FRP

,QGH[WR DGYHUMLVHUV

Avenso	21
Cameraworld.....	101-103
Campkins	78
Camtech	87
Carl Zeiss	25
Cash4cameras	109
Clifton Cameras.....	6
Collectable Cameras.....	109
Creative Advertising Limited.....	74
Dale Photographic Ltd.....	100
Digital Depot	48
Fjordest Photographic Ltd.....	88-89

Future Publishing Ltd.....	16
Gem-Bags.....	110
George Blonksy	110
Grays of Westminster.....	36-37, 78
Insley Advertising (SRB)	96
Intro 2020 Ltd	18, 65
Kenro Ltd.....	74
LCE Group	106-107
M.W. Classic Cameras.....	108
Mifsud Photographic	104-105
Park Cameras Ltd.....	97-99, Cover: iii
Peak Imaging (ProPix).....	109
Premier Ink & Photographic	90-91
Samsung Electronics UK Ltd.....	116
Sepia Memories.....	110
Sigma Imaging.....	Cover: ii
Sony Information Technology	13
SRS Ltd.....	86
T4 Cameras	95
The Imaging Warehouse	78
Tiffen International Ltd	57
UK Photodistro Ltd.....	108
Wex Photographic.....	43, 70, 92-94

&0DVVLILHG



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

PENTAX K-3



£70 Cashback available with every K3 Purchase

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?

We buy digital SLR lenses & cameras!
Call or email us for a price today

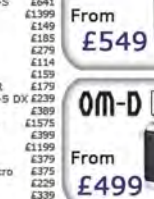
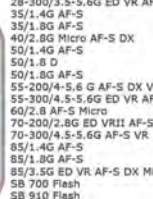


PENTAX

SIGMA

DA* 16-50mm F2.8 ED SDM	£819	8-16/4.5-5.6 DC HSM	£499
DA* 50-135mm F2.8 ED SDM	£849	10-20/4.5-5.6 EX DC HSM	£349
DA* 55mm F1.4 ED SDM	£599	10-20/3.5 EX DC HSM	£389
DA* 60-250mm F4 ED SDM	£1069	12-24/4.5-5.6 II DG HSM	£579
DA* 200mm F2.8 ED SDM	£745	17-50/2.8 EX DC OS HSM	£299
DA* 300mm F4 ED SDM	£949	17-70/2.8-4.5 DC OS 'C'	£329
HD DA 15mm F4 Limited	£479	18-35/1.8 DC HSM 'A'	£649
HD DA 20-40mm F2.8-4 DC WR	£449	18-200/3.5-6.3 DC Macro OS HSM 'C'	£269
HD DA 21mm F3.2 Limited	£449	18-250/3.5-6.3 DC Macro OS HSM	£299
HD DA 35mm F2.8 Macro Limited	£519	24-70/2.8 IF EX DG HSM	£599
HD DA 40mm F2.8 Limited	£349	24-105/4 DG OS HSM 'A'	£689
HD DA 70mm F2.4 Limited	£499	30/1.4 DC HSM 'A'	£369
HD DA 55-300mm F4-5.8 WR	£359	35/1.4 DG HSM 'A'	£649
HD DA 560mm F5.6 AW	£4299	50/1.4 EX DG HSM	£329
HD DA 1.4x Rear Converter	£379	50/2.8 Macro EX DG	£249
10-17mm F3.5-4.5 Fisheye	£329	50-150/2.8 APO EX DC OS HSM	£729
12-24mm F4 Lens	£739	50-500/4.5-6.3 DG OS HSM	£999
17-70mm F4 SDM	£449	70-200/2.8 EX DG OS HSM	£799
18-270mm F3.5-6.3 SDM	£419	70-300/4.5-5.6 DG Macro	£599
35mm F2.4	£119	70/2.8 EX DG Macro	£349
50mm F1.8	£115	85/1.4 EX DG HSM	£669
50mm F2.8 Macro	£299	105/2.8 EX Macro DG OS HSM	£379
100mm F2.8 WR Macro	£439	120-300/2.8 EX DG OS HSM 'S'	£2599
FA 31mm F1.8 Limited	£1029	120-400/4.5-5.6 APO OS HSM	£519
FA 35mm F2	£399	150/2.8 APO Macro DG OS HSM	£699
FA 43mm F1.9 Limited	£589	150-500/5.6-6.3 APO DG OS	£729
FA 50mm F1.4	£299	180/2.8 APO Macro DG OS HSM	£1199
FA 77mm F1.8 Limited	£749	EF 610 DG Flash	£89
		EF 610 DG Super Flash	£139

Other Brands we stock





Contax 'G' Compacts & SLR & Ricoh

Leica 'M', 'R' & Screw & Binoculars

Medium & Large Format

Nikon Auto-Focus, Digital Lenses & Accessories

SIGMA TORN 120mm F2.8 DC MACRO (LATEST VERSION).....	MINT BOXED \$275.00
SIGMA 150 - 35mm 1/4.5 F5.6 DC HSM FOR NIKON.....	MINT BOXED \$225.00
SIGMA 150 - 35mm 1/3.5 F4.5 DC ASPHERICAL & HOOD.....	MINT BOXED \$275.00
SIGMA 17 - 35mm 23mm F4.5 ASPHERICAL.....	EXC+ BOXED \$150.00
SIGMA 18 - 35mm 33.5 F4.5 ASPHERICAL.....	MINT BOXED \$170.00
SIGMA 18 - 35mm 1/4.5 F5.6 DC ASPHERICAL STABILISER.....	MINT BOXED \$275.00
SIGMA 70 - 200mm 1/2.8 F2.8 APO EX OF HSM OS "LATEST".....	NEW \$95.00
SIGMA 120 - 300mm 1/2.8 F2.8 HSM COMP WITH HOOD.....	EXC+ CASH \$965.00
SIGMA 135 - 400mm 1/4.5 F5.6 APO.....	EXC+ CASH \$275.00
SIGMA 130 - 500mm F6.3 DC HSM OPTICAL STABILISER.....	MINT BOXED \$499.00
SIGMA 135 - 400mm 1/4.5 F5.6 ASPHERICAL.....	EXC+ BOXED \$275.00
TAMRON 17 - 22mm F2.8 EX II DC W/ VC MOTOR.....	MINT BOXED \$265.00
TAMRON 18 - 200mm F3.5/F3.5 IF ASPHERIC XR II.....	MINT BOXED \$980.00
TAMRON 28 - 300mm 1/3.5 F3.5 IF DC II ASPHERIC VC.....	MINT+ HOOD \$399.00
SIGMA 55 - 200mm 1/4.5 F5.6 DC MACRO II.....	MINT BOXED \$990.00
TOKINA 55 - 200mm F2.8 AXT-PRO DC MACRO II (LATEST).....	MINT BOXED \$295.00
TOKINA 55 - 200mm 1/4 F5.6 ASPHERICAL AXT-PRO.....	MINT BOXED \$275.00
TOKINA 16 - 50mm 22mm F2.8 AXT-PRO DC AXT-PRO DX.....	MINT BOXED \$275.00
TOKINA 300mm 1/2.8 AXT-IF AFS II SD WITH HOOD & CASE.....	MINT BOXED \$995.00

NIKON F3 HP BODY	EXC+BOXED	\$2299.00
NIKON F3 BODY REALLY CLEAN BODY.	MINT-	\$2299.00
NIKON F2 AS BODY BLACK REALLY NICE.	EXC+&	\$2750.00
NIKON F2 AUTOMATIC S & LK WITH NIKON 55mm f1.4.	MINT-	\$2795.00
NIKON F2 PLAIN PRISM VERY SLIGHT DINK ON PRISM)	EXC+&	\$2345.00
NIKON F2 CHROMIUM BODY CHROME.	MINT-	\$2345.00
NIKON FE2 BODY CHROME	EXC+&+F14	\$2445.00
NIKON FE2 BLACK BODY	EXC+&	\$1450.00
NIKON FE2N CHROME BODY	MINT-	\$2665.00
NIKON FE2N CHROME BODY.	EXC+&+F14	\$2450.00
NIKON FM2 BLACK BODY.	MINT-	\$1495.00
NIKORIMAT F71 BODY CHROME	MINT-	\$775.00
NIKON F71 100 BERGUNDI CASE WITH M04 (RARE)	EXC+&	\$1690.00
NIKON F71 20 BERGUNDI CASE FOR F3.	MINT-	\$775.00
NIKON 28mm 12.8 AL.	EXC+&	\$99.00
NIKON 28mm 13.5 AIS.	MINT-	\$129.00
NIKON 28mm 12.8 AIS REALLY SHARP LENS	MINT-	\$295.00
NIKON 35mm 12.8 AL.	MINT-	\$165.00
NIKON 45mm 12.8 GN NIKKOR	MINT-	\$199.00
NIKON 50mm 1.8 AIS	MINT-	\$175.00
NIKON 50mm F1.4 AI	MINT BOXED	\$179.00
NIKON 50mm 1.8 MICRO NIKKOR AIS.	MINT-	\$159.00
NIKON 85mm 12.8 AIS (FROM A COLLECTION).	MINT BOXED	\$245.00
NIKON 105mm 14 AI MICRO NIKKOR.	MINT-	\$275.00
NIKON 135mm 12.8 AIS SHORT TELEPHOTO B/N HOOD.	MINT BOXED	\$195.00
NIKON 200mm 14 NIKOR Q.	MINT-CASED	\$350.00
NIKON 200mm 12.8 AIS WITH TAM 14 EXTENDER.	EXC+&	\$465.00
NIKON 500mm 18 3/4 AIS LENS WITH FILTER SET.	MINT CASE	\$2299.00
NIKON 35 - 70mm 13/5.4 AIS ZOOM NIKOR MACRO AIS.	MINT-	\$169.00
NIKON 35 - 105mm 13/5.4 AIS ZOOM MACRO	MINT BOXED	\$195.00
NIKON 35 - 105mm 13.5 AIS ZOOM MACRO	EXC+&	\$199.00
NIKON 35 - 135 5/4.5 AIS.	EXC	\$165.00
NIKON 43 - 80mm 13.5 AI ZOOM.	EXC+&	\$69.00
NIKON 70 - 210mm 14.5/5.6 NIKOR.	MINT-BOXED	\$695.00
NIKON 75 - 150mm 13.5 SERIES 5 ZOOM TELEPHOTO.	MINT-	\$775.00
NIKON 90mm 13.5 AIS WITH DOUBLE CABLE RELEASE.	EXC+&	\$480.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F3s/F4E	MINT-	\$299.00
NIKON M02 MOTOR DRIVE FOR F3s/F4E/F2/F3E/F4E	EXC+&	\$599.00
NIKON PK13 AUTO EXTENSION RING.	MINT BOXED	\$55.00
NIKON PK13 AUTO EXTENSION RING.	EXC+&	\$480.00
NIKON PK11 AUTO EXTENSION RING.	MINT	\$480.00
NIKON TC 16A TELECONVERTER A/F.	MINT	\$79.00
NIKON TC 200 CONVERTER.	MINT	\$99.00
NIKON TC 201 CONVERTER.	EXC+&	\$99.00
NIKON TC 301 CONVERTER.	MINT-	\$145.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE2/FE2.	MINT-CASED	\$119.00
NIKON SB 16 FLASH FOR F3.	MINT-CASED	\$75.00

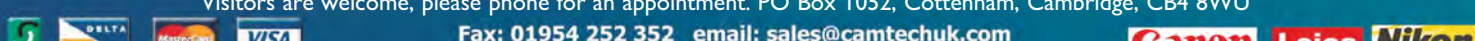
OLYMPUS OM41 BLACK BODY	EXC+BOXED \$395.00
OLYMPUS OM41 BLACK BODY REALLY NICE CONDITION.	MINT-CASED \$295.00
OLYMPUS OM2SP SPOT BODY COMP WITH CASE	EXC-CASED \$395.00
OLYMPUS OM2SP WITH LEATHER CASE	MINT - \$125.00
OLYMPUS OM2SP WITH LEATHER CASE	EXC - \$110.00
OLYMPUS OM2 BLACK	EXC+ \$69.00
OLYMPUS OM2 BODY CHROME	MINT-BOXED \$110.00
OLYMPUS 16mm 5.5 FISHEYE LIGHT COATING MARK	MINT - \$245.00
OLYMPUS 21mm 5.5 ZUIKO WITH VERY RARE HOOD	MINT - \$225.00
OLYMPUS 28.2 ZUIKO WITH HOOD	MINT BOXED + HOOD \$245.00
OLYMPUS 28mm 2.8 ZUIKO AUTO W	MINT - \$225.00
OLYMPUS 28mm 2.8 ZUIKO	EXC+BOXED \$55.00
OLYMPUS 28mm 2.8 ZUIKO	MINT-CASED \$39.00
OLYMPUS 35mm 2.8 ZUIKO WITH HOOD	MINT - \$155.00
OLYMPUS 35mm 2.8 ZUIKO CONTROL PC LENS	MINT \$245.00
OLYMPUS 35mm 1.8 ZUIKO	MINT - \$69.00
OLYMPUS 50mm 1.8 ZUIKO	MINT BOXED \$55.00
OLYMPUS 50mm 1.8 ZUIKO	MINT - \$45.00
OLYMPUS 50mm 5.5 MACRO	MINT - \$129.00
OLYMPUS 135mm 1.8 ZUIKO	MINT BOXED \$55.00
OLYMPUS 135mm 1.35 ZUIKO	MINT-CASED \$49.00
OLYMPUS 28 - 48mm 4 ZUIKO	EXC+BOXED \$69.00
OLYMPUS 35 - 70mm 13.5/4.5 ZUIKO	MINT - \$98.00
OLYMPUS 35 - 70mm 4 ZUIKO	MINT - \$75.00
OLYMPUS 35 - 105mm 13.5/4.5 ZUIKO	MINT - \$75.00
OLYMPUS 75 - 150mm 4 ZUIKO	MINT BOXED \$59.00
OLYMPUS WINDER II	MINT-BOXED \$45.00
OLYMPUS WINDER II	MINT - \$39.00
OLYMPUS T2 FLASH	MINT-BOXED \$29.00
OLYMPUS T20 FLASH	MINT-CASED \$29.00
OLYMPUS F200 FLASH UNIT	MINT-BOXED \$49.00
OLYMPUS EXT TUBE 14mm, 25mm	MINT - \$55.00

```

: HZLOEX \RUFDVK \URP \RX RUZH DUH KDSS\ VR VHQRQ
\RXUEH KDO RQD FRP P LMRQ EDML %HMSUHFV SDLG : H FDQ
DUUDQJ H FRQFMRQ DQG HYHQ FDQDQG FRQFMDQG SD RQ VWH
VSRVL GHFHWDU\ DQ Z KHUH LQ VWH8.

```

Canon Leica Nikon





The U.K.s Largest Used Equipment Specialist

F2.2 M Black	E+ / E++ 1399- 1,249
F2.2 M Black 6bit	E+ 1099- 1,249
F3.4 R + 122228 M Mount	Mint- 1799
F4.4 Chrome + Finder	E+ 1799
F2.2.8 Ash M Black	E++ 1,399- 1,599
F2.2.8 Ash M Black 6bitE++ / Mint	E+ 1,499- 1,599
90mm F4 Ti Elmar	E++ 729- 849
F2.2.8 Ash M Black 6bit	E++ 1,799- 1,849
F2.2.8 Ash M Black 6bit	E++ 1,799- 1,849
F2.2.8 M Black	E+ 1649- 1,749
F1.4 Ash M Black	E+ / E++ 1,949- 2,249
F1.4 Ash M Black 6bit	E++ 2,249
F1.4 Black	Exc / E+ 1,149- 1,215
F2.2.8 Ash M Chrome	Mint- 1,149
F1.4 Ash M Black	E++ 1,899
F1.4 Ash M Black 6bit	Mint- 1,899
F2.2 Anniversary Chrome	Mint- 1,799
F2.2 M Black	E++ 1599- 1999
F2.2 M Black 6bit	E++ / Mint- 1,099- 1,199
F2.8 M Black 6bit	Mint- 1749
F2.8 Elmar	As Seen / E+ 1199- 1249
F2.8 M Chrome	E++ 1589
F3.5 Elmar	E+ 1245- 1299
F2.2 Black	E++ 1649
F2.2 M - Black	E++ 1799
F2.2.8 M Black 6 BIT	E++ 1599
F2.2.8 Black	As Seen / Exc 1299- 1349
F2.8 Chrome	Exc / E+ 1299- 1449
F2.8 M Black	Exc 1550
F4.4 Elmar	As Seen / E- 169- 199
F4.4 Elmar E39	E+ 1199- 1249
90mm f4.1 Rokkor	E+ 1249

See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help



ffordes

photographic

135mm F2.8 Black	E+ / E++ £349
135mm F2.8 M Black	As Seen / E+ £250 - £329
135mm F4 Apo M Black	E+ £1,499
135mm F4 Black	Exc / E++ £349 - £399
135mm F4 Chrome	E+ £229
135mm F4.5 Hektor	As Seen £399
18mm Chrome Viewfinder	E++ £399
21mm Black Viewfinder	Exc £159
24mm Black Viewfinder	E+ / Mint- £199 - £249
28mm Black Viewfinder	E++ £199
Angle Finder M	E++ £149
Universal Wide Angle Finder M	E++ £399
M6 Leather Case	E++ £59
M6TL/M7 Leather Case	E+ £85
Macro Adapter M	E++ £269
MRA Chrome Meter	E+ £95
Motor M	E++ £199 - £249
Handgrip M	E+ / E++ £349 - £399
Leicaviv M	E++ £239
Winder M	E+ £75

Leica R Series	
R9 Anthracite Body Only	E+ £699
R9 Black Body Only	E++ £749 - £789
R8 Black Body Only	E++ £299 - £349
R8 Chrome Body Only	E+ £349
R7 Black Body Only	E+ / E++ £299 - £349
R7 Chrome Body Only	E+ / E++ £299 - £349
R6.2 Black Body Only	E+ / E++ £399 - £449
R6.2 Chrome Body Only	E++ £449 - £599
R6 Black Body Only	E+ £289 - £349
R6 Chrome Body Only	E++ / Mint- £299 - £399
R5 Black Body Only	E+ / E++ £239 - £299
R5 Chrome Body Only	E++ £249 - £349
RE Black Body Only	E+ £179 - £219
R4S Black Body Only	E+ £119
R4 Black Body Only	E+ £125 - £159
R3 M0T + Winder	E+ / E++ £239 - £299
R3 Black Body Only	E+ / E++ £399 - £519
SL2 Anniversary Body Only	E+ £849
SL2 Black Body Only	E+ £299
SL2 Chrome Body Only	E+ £249
SL Chrome + 50mm F2	E+ £289
SL Chrome Body Only	E+ / E++ £149 - £249
21mm F4 R 3cam	Exc / E+ £399 - £599
21mm F4 R0M	E+ £599
24mm F2.8 R0M	E+ £999
28mm F2.8 PCS Shift	E+ £999
28mm F2.8 R 3cam	E+ £249 - £279
28-70mm F3.5-4.5 R0M	E+ £349
35mm F2.8 R0M	E+ £399
35mm F4 PA Cartagion	E+ £399
35-70mm F3.5 R Japan	E+ £249 - £279
50mm F1.4 R0M	E+ £699
50mm F2 R 3cam	E+ £229
60mm F2.8 R 3cam Macro	E+ £299
60mm F2.8 R Macro + Tube	E+ £399
70-210mm F4 R 3cam	E++ £349 - £449
75-200mm F4.5 R 3cam	E+ £129 - £149
80-200mm F4.5 R 3cam	E+ £169 - £199
80mm F1.4 R 3cam	E+ / E++ £1,299 - £1,599
90mm F2.8 R 3cam	E+ £299 - £349
90mm F2.8 R0M	E++ £399 - £499
100-400mm F4 Macro R 3cam	E+ £349
125-800mm F4.2 Vario R0M	E+ £2,499
135mm F2.8 R 2cam	E+ £199
135mm F2.8 R 3cam	E+ / E++ £179 - £249
180mm F2.8 R 3cam	Exc / E+ £299 - £499
180mm F3.4 Apo R 3cam	E+ / E++ £649 - £899
180mm F4 R 3cam	E+ £299
250mm F4 R 3cam	E+ £299
560mm F5.6 Telyt R	E+ £599
1.4x Apo Extender R	E+ £349
2x Extender R	E+ / Mint- £499 - £519
Nikon 35mm F3.5 Shift	E+ £249
Tamron 70-350mm F4.5	E+ £169
Angle Finder R (14300)	E++ £59 - £125
Belovins Unit R	E+ / E++ £89 - £125
Macro Adapter R	E++ £89 - £125
Macro Adapter R0M	E+ £125
Macrovinder RB/R9	E+ / E++ £129 - £249

Mamiya RB67 Series	
Pro S Gold Edition	Mint- £749 - £949
Pro SD Body Only	E++ £179
50mm F4.5 C...	As Seen £79
90mm F3.8 C...	E+ £395
140mm F4.5 C Macro	As Seen £79 - £399
180mm F4.5 C	As Seen / E+ £399 - £1,149
180mm F4.5 C	As Seen / E+ £75 - £149
210mm F4.5 Apo	Mint- £249
250mm F4.5 C	As Seen £399
250mm F4.5 C	As Seen £399
360mm F6.3 C	E+ £199
500mm F8	E+ £279
Komura 2x Converter	E++ £445
Vivitar 2x Converter	E++ £45
Auto Extension Tube No1	E+ / E++ £39 - £59
Auto Extension Tube No2	E+ / E++ £29 - £39
Angle Finder	E++ £79
Prism Finder Model 2	E++ £79
Prism Magnifier	E+ £39
ProS 220 Mag	E++ £145

Mamiya RZ67 Series	
Pro + 140mm Macro + 120 Mag	E+ £449
Pro Complete	E+ / E++ £399
50mm F4.5 C	Exc £350
50mm F4.5 W	E+ £149 - £199
75mm F4.5 Shift W	E+ £399
100-200mm F5.2 W	E+ / E++ £249 - £399



Connect
NOW

Established 1960

140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4 Soft VSF D/L	E+ / E++ £249 - £399
280mm F4.5 WN	As Seen / E+ £79 - £149
350mm F5.6 Apo	Exc / E+ £299 - £1,179
350mm F6	E+ £429
1.4x Converter	E+ £199
120 Pro II Mag	Exc / E++ £119 - £199
120 Pro Mag (6x4.5)	E+ £145
Polaroid Mag (R267)	E+ £35
Auto Extension Tube No 2	E+ £39
G3 Front Bellows Hood	Mint- £45
G2 Bellows Lens Hood	E+ £39
L Grip holder RZ (524700)	E+ £39
Prism Finder Model 2	As Seen £59
Tilt/Shift Adapter (R267)	E+ £399
Winder II	Exc / E+ £39 - £49

Nikon AF	
F6 Body Only	E+ / E++ £589 - £799
F5 Anniversary Body Only	E++ £699
F5 Body + DA-300 Action Finder	E+ £349
F5 Body Only	As Seen / E++ £149 - £299
F4E Body Only	E+ £249
F4S Body Only	E+ £149
F100 Body Only	As Seen / E+ £79 - £129
F90X + MB10 Grip	E+ £59
F90 Body + MF26 Back	Exc £39
F90 Body Only	E+ £29
F80 Black Body Only	E+ £39
12-24mm F4 G AFS DX ED	E++ £389 - £399
16-85mm F3.5-5.6 G ED VR AFS DXE+	E++ £259 - £329
19mm F2.8 AFD Fisheye	E++ £479
17-35mm F2.8 ED AFS	As Seen £549
17-55mm F2.8 G AFS DX IFED	E+ / E++ £499 - £599
18-35mm F3.5-4.5 AFD	E++ £299
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £79 - £99
18-135mm F3.5-5.6 G AFS DX	E++ £149
18-200mm F3.5-5.6 G AFS DX VR	E++ £249
18-200mm F3.5-5.6 G AFS DX VR II	E++ £349 - £389
24mm F1.4 G AFS ED	E++ / Mint- £149 - £189
24mm F3.5 ED PC-E	E++ £1,039
24-70mm F2.8 G AFS ED	E++ / Mint- £899 - £929
24-85mm F2.8-4 AFD	E+ £269
24-85mm F3.5-4.5 G ED VR	E++ £279
24-120mm F3.5-5.6 G ED AFD	E+ £99
28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E++ / Mint- £149 - £169
28-200mm F3.5-5.6 AFD	Exc / E+ £99 - £149
28-300mm F3.5-5.6 G ED AFS VR	E+ / E++ £499 - £549
35mm F1.4 G AFS	Mint- £989
35mm F1.8 G AFS DX	E++ £119
35mm F2 AFD	E++ £189
35-70mm F2.8 AF	E++ £195
35-70mm F2.8 AFD	E+ / E++ £239 - £299
35-135mm F3.5-4.5 AFD	E+ £79 - £99
45mm F2.8 D PC-E ED Macro	Mint- £1,099
50mm F1.4 AFD	E++ £179 - £189
50mm F1.4 G AFS	E++ £219
50mm F1.8 AFD	E+ £79
50mm F1.8 G AFS (Retro)	Mint- £169
55-200mm F3.5-5.6 AFS DX G	As Seen £329
60mm F2.8 AFD Macro	E++ £249
60mm F2.8 AFS ED Micro	E++ £269
70-200mm F2.8 G AFS ED VR	E+ / E++ £789 - £849
70-200mm F2.8 G AFS ED VR II	E++ / Mint- £1,279 - £1,289
70-210mm F4-5.6 AF	E+ £59
70-210mm F4-5.6 AFD	E+ £79
70-300mm F4-5.6 AFG	E+ £59
70-300mm F4-5.6 ED AFD	E++ £129 - £149
75-300mm F4-5.6 G AFS VR	E++ £259 - £279
75-240mm F4.5-5.6 AFD	E+ / E++ £49 - £55
75-240mm F2.8 ED AFD	As Seen / E+ £199 - £299
80-200mm F4.5-5.6 AFD	E+ £59
80-400mm F4.5-5.6 AFD VR	E++ £529
85mm F1.4 AFD	Exc / E++ £549 - £749
85mm F1.4 G AFS	Mint- £889
105mm F2 AFD DC	E++ £549
105mm F2.8 AF Micro	E+ £299
105mm F2.8 AFD Micro	E+ / E++ £329 - £389
105mm F2.8 AFS G VR Micro	E++ £479
200-400mm F4 G VR AFS IFED	E++ / Mint- £2,989
300mm F2.8 G AFS ED VR II	E++ £3,089
300mm F4 AF ED	E+ £349
300mm F4 AFS IFED	E++ £749
35mm F1.4 AE AS UMC	E+ £299
Schneider 90mm F4.5 PC-TS Makro	E++ £1,949
Sigma 14mm F2.8 D EX Asph	E++ £349
Sigma 17-35mm F2.8-4 EX	E+ £129
Sigma 18-50mm F2.8 EX DC Macro	E++ £149
Sigma 18-200mm F3.5-5.3 DC Macro OS HSM C	E+ £149
Sigma 30mm F1.4 EX DC HSM	E++ £169 - £229
Sigma 35mm F1.4 DG HSM	E++ / Mint- £499
Sigma 50mm F1.4 EX DG	E++ £219 - £239
Sigma 50-150mm F2.8 Apo HSM II	E++ £349
Sigma 70-300mm F4-5.6 Apo DG As Seen / E+ £49 - £59	
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £79
Sigma 105mm F2.8 D Macro	E+ / E++ £169 - £199
Sigma 135-400mm F4.5-5.6 Apo DE+ / E++ £179 - £249	
Sigma 300-800mm F5.6 Apo EX DG HSM	E++ £3,399
Tamron 14mm F2.8 Asph (IF) AP	E++ £349
Tamron 17-50mm F2.8 XR Di II	Exc £149
Tamron 18-270mm F3.5-5.6 Di VC	E+ £199
Tamron 28-75mm F2.8 XR Di	E++ £219
Tamron 28-300mm F3.5-6.3 XR Di	E++ £129
Tamron 90mm F2.8 SP AF Macro	E+ £199
Tamron 200-400mm F5.6 AF LD	E++ £249
Tamron 200-500mm F5.6-6.3 Di LD AF	E+ £499
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E++ £329
Tokina 12-24mm F4 ATX PRO SD	Mint- £299

Nikon Manual	
F3T Black Body Only	E++ £449
F3T Titanium + MD4 Motordrive	E+ £299
F3HP + MD4 Motordrive	E+ / E++ £159 - £299
F3HP Body Only	E+ £139
F3 + MD4 Motordrive	E+ £199
F3 + MF14 Databack	E+ £219
F3 Body Only	E+ £129
F2A Chrome Body Only	Exc / E+ £159 - £189
F2S Black + MD2 Motordrive	E++ £499
F2 Photomic Black Body Only	E+ £129
F2 Photomic Chrome Body Only	E+ £129
F2 Chrome Body Only	Exc £175
F Apollo Chrome Body Only	E+ £399
F Photomic FTN Body Only	E+ £299
FM2T Titanium Body Only	E+ £499
FM3A Chrome Body Only	E+ / E++ £349 - £399
FM2N Black + MD12 Motordrive	E+ £179
FM2N Black Body Only	Exc / E+ £99 - £125
FM2N Chrome Body Only	E+ / E++ £129 - £179
FM2 Chrome + MD12 Motordrive	E+ £199
EL Black Body Only	E+ £79 - £89
EL Chrome Body Only	E+ £75
F1 Chrome Body Only	As Seen / E++ £49
F1S Black Body Only	E+ / E++ £89 - £119
F1Z Black Body Only	E+ / E++ £75 - £119
F1Z Chrome Body Only	E+ £59
FTN Black Body Only	E+ £79
FTN Chrome Body Only	As Seen / E+ £59
20mm F2.8 AIS	E+ / E++ £289 - £349
21mm F4 + Finder	E+ £349
24mm F2 AIS	E+ £199 - £249
25-50mm F4 AIS	E+ £179
28mm F2.8 Non AI	E+ £69
28mm F2.8 Series E	E++ £75
35mm F2 AIS	E+ £249
35mm F2.8 AI	E+ £59
35mm F2.8 PC Shift	E+ £199 - £219
35-70mm F3.5-4.5 AIS	E+ / E++ £59 - £69
35-105mm F3.5-4.5 AIS	E+ £59 - £69
43-86mm F3.5 AI	E+ £69 - £79
43-86mm F3.5 Non AI	E+ £69
45mm F2.8 GN Auto	E+ £149
45mm F2.8 P	E+ / E++ £179
50mm F1.2 AIS	E+ / E++ £449 - £499
50mm F1.4 AIS	E++ £169
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	Exc / E++ £99 - £159
55mm F3.5 AI Micro	As Seen / E+ £49 - £79
80-200mm F4 AIS	E+ / Mint- £99 - £219
80-200mm F4.5 AI	Exc / E+ £49 - £69
105mm F1.8 AIS	E+ £299 - £349
105mm F4 AIS Micro	E+ / E++ £159 - £179
135mm F2.8 AI'd	E+ £69
135mm F3.5 Non AI	As Seen £55
180mm F2.8 ED AIS	E+ £299
200mm F2 IFED AIS	E+ £949
200mm F4 AI Micro	E+ £189
200mm F5.6 Medical	E+ £399
300mm F4.5 AIS	Exc / E+ £149 - £179
300mm F4.5 Non AI	E+ £125
400mm F3.5 IFED AI	E+ £899
500mm F5 Reflex	E+ / E++ £249 - £289
500mm F8 Reflex	E+ £1,749
600mm F4 IFED AIS + TC300	E+ £149
Arasit 35mm F2.8 PC Shift	E+ £149
Tamron 200-500mm F6.9	E+ £249
Tamron 35-105mm F2.8 SP	Unused £99
Voigtlander 58mm F1.4 SL	E+ £339
Zeiss 100mm F2.2F Macro	E++ £999
SB11 Speedlight	E++ £99
SB12 Speedlight	E++ £29 - £39
SB14 Speedlight	E++ £49
SB15 Speedlight	E+ £25 - £30
SB16 Speedlight	E+ / E++ £49 - £75
SB17 Speedlight	E+ £29
SB18 Speedlight	E+ / E++ £15 - £30
SB20 Speedlight	E++ £39 - £49

GREAT DEALS FOR CHRISTMAS

Olympus E-M1 + 12-40mm



SRP £1949

Ffordes £1589
plus Claim Free
Grip HLD7

Fuji X-Pro1 + 18mm + 27mm



SRP £1649

Ffordes £749

Leica M240 Body Only



SRP £5299

Ffordes £4299
(Price includes £500 off at the till
promotion - normally £4799)

Canon EOS 70D Body Only



SRP £1079

Ffordes £739
(Price includes £60 Canon
Cash Back - you pay £799)

Nikon D7100 + 18-105mm VR



SRP £1299

Ffordes £925
Plus claim a FREE MB-D15
grip direct from Nikon)

Leica V-Lux Type 114



Ffordes £925
(Price includes FREE Delkin
32GB SD card)

Shop On-Line 24/7
Shop open Mon-Fri
9 till 5.30

Pay by Cash or Cheque plus...



Prices correct when compiled. E&OE



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Lilly Inks
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/82/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£4.99 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.99 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Photo Pro 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Fountain Pen Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	High Capacity Daisy Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.18XL Black	£14.99 11.5ml	£4.99 18ml	Elephant Inks
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
No.24 Set of 6	£44.99 set of 6		Expression Photo XP750, XP850
No.24 B/L/C/L/M, each	£7.99 5.1ml		High Capacity Elephant Inks
No.24 C/M/Y, each	£7.99 4.6ml		Expression Premium XP600, XP605, XP700,
No.24XL Set of 6	£69.99 set of 6		XP800
No.24XL B/L/C/L/M, each	£11.99 9.8ml		Polar Bear Inks
No.24XL C/M/Y, each	£11.99 8.7ml		Expression Premium XP600, XP605, XP700,
No.26 Set of 4 (no PB)	£30.99 set of 4		XP800
No.26 Black	£8.99 6.2ml		High Capacity Polar Bear Inks
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		
No.26XL Black	£14.99 12.1ml		
No.26XL Photo Black	£13.99 8.7ml		
No.26XL C/M/Y, each	£13.99 9.7ml		

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon

Canon Originals

BCI6 All colours, 13ml, each	£8.99
PGI5 Black 26ml	£12.99
CL18 All colours, 13ml, each	£10.99
CL142 All colours, 13ml, each	£10.99
CL142 Set of 8	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG440 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCI6 All colours, 15ml, each	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PGI550XL Black 25ml	£4.99
CL1551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£10.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.343 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 9ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 9ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.301 Black 4ml	£11.99
No.301 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

Kodak

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Black Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

brother

Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!

LEXMARK

Lexmark Originals

No.14	Black	£18.99
No.15	Colour	£20.99
No.28	Black	£18.99
No.29	Colour	£19.99
No.32	Black	£22.99
No.33	Colour	£24.99
No.36	Black	£19.99
No.37	Colour	£20.99
No.100	Set of 4	£39.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

MEMORY

SanDisk

SanDisk Blue SDHC Class 4 5MB/s

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s	£72.99
-------------	--------

SanDisk Ultra MicroSDHC Class 10 30MB/s

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s	£25.99
-----------------------	--------

DELKIN DEVICES

Delkin Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/HL for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLM-1137D for Samsung £9.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power, AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50Dkll: £84.99

For Canon 50Dklll: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Meins power cable, plus 12V car charger. Full details on our website. £19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£9.99
AA 2900mAh Delkin (4)	£9.99
AAA 650mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

Six-Piece ND Filter Kit £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Coupling Rings £12.99

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Right Angle Viewfinders £11.99

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X £49.99

1.0X-3.3X £64.99

Extension Tubes £17.99

Canon, Nikon, Sony, Olympus and Pentax.

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 65cm
Height: 165cm

RRP £160 **NOW £89.99**

SBH100

Magnesium alloy ball head with pistol grip, twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg
Load: 10.0kg

RRP £90 **SAVE £20** **£69.99**

GH100

Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg
Load: 6.0kg

RRP £150 **SAVE £60** **£89.99**

AltaPRO263AT+SBH100

RRP £250 **NOW £129.99**

AltaPRO263AT+GH100

RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

804RC2

Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

RRP £76 **SAVE £81** **£55.99**

496RC2

Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

RRP £76 **SAVE £20** **£55.99**

055XPROB + 804RC2

RRP £251 **NOW £169.99**

055XPROB + 496RC2

RRP £251 **NOW £169.99**

MM294A4

Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

RRP £45 **SAVE £10** **£34.99**

MM294C4

Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

RRP £75 **SAVE £15** **£59.99**

hähnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

Airport Commuter

Retro 5	£103
Retro 7	£114
Retro 10	£116
Retro 20	£120
Retro 30	£138
Retro 40	£157

Streetwalker Pro £140

Glass Limo £147 £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

Digital	£125	£290
Small	£155	£300
Large	£175	£325
Pro	£190	£365

The 5 Series

225	£290
335	£300
445	£325
555	£365

The 07 Bags

Flaps	£6
Superflex Inserts	£16
Shoulder Pad SP40	£30
Tripod Straps	£22

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

Uprise 28	£72
Uprise 33	£81
Uprise 38	£90

UP-Rise Backpacks

Uprise 45	£75
Uprise 46	£85
Uprise 48	£90

CAMERA STRAPS

OP TECH USA

Wrist Strap £9.99

Classic Strap £14.99

Super Classic Strap £15.99

Pro 3/8 Strap £15.99

Pro Loop Strap £15.99

Utility Sling Strap £19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99 Canon, Nikon & Sony

Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99 Canon, Nikon & Sony



wex

photographic

Retailer of the Year, Good Service Award winner 2014
and Best Online Retailer 2002-2013.
Good Service Awards winner 2008-2014.

7+ (: (; 3520,6(2 YHU

3URGFW_) UH' HQHU RQ

RURYHU _

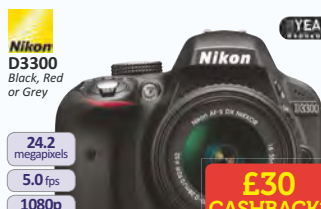
' D 5 HMUQV 3 RQ



Nikon 1 V3
From **£599**

NEW Nikon 1 V3 Body £599
NEW Nikon 1 V3 + 10-30mm lens £949
+ EVF + Grip

Nikon 1 AW1 + 11-27.5mm £579
Silver, White or Black
V2 + 10-30mm Lens £649



Nikon D3300
Black, Red or Grey
£30 CASHBACK*
D3300 Body £366

D3300 Body £336 inc. £30 Cashback*
Price you pay today £366
+ 18-55mm VR II £365 inc. £30 Cashback*
Price you pay today £395

D3200 Body £217 inc. £20 Cashback* Price you pay today £237
D3200 + 18-55mm f3.5-5.6 VR II £289 inc. £20 Cashback* Price you pay today £309



Nikon D5300
£50 CASHBACK*
D5300 Body From £504

D5300 Body £454 inc. £50 Cashback*
Price you pay today £504
+ 18-55mm VR II £519 inc. £50 Cashback*
Price you pay today £569
+ 18-140mm VR £769 inc. £50 Cashback*
Price you pay today £819



Nikon D7100
FREE GRIP*
D7100 Body From £768

D7100 + 18-105mm VR £768
£899



Nikon D610
From **£1269**

D610 Body £1269
D610 + 24-85mm £1749



Nikon D750
From **£1799**

NEW D750 Body £1799
NEW D750 + 24-85mm £2249
NEW D750 + 24-120mm £2349



Nikon D810
£2399

D810 body £2399



Nikon D4s
£4679

D4s Body £4679

*Nikon Cashback ends 25.01.15
+ FREE Grip via Nikon ends 04.02.15

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY



A7 II Black
£1599

A7 II Body £1599
A7s Body £2049
A7R Body £1499
A7 Body £1099
RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £749
Inc. £100 Cashback* Price you pay today £849
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* £699



A6000
Black or Silver
£50 CASHBACK*
A6000 Body £449

A6000 Body £449 including £50 Cashback*
Price you pay today £499
A6000 + 16-50mm PZ £499 including £50 Cashback*
Price you pay today £549

*Sony Cashback ends 25.01.15



A77 II
£849

NEW A77 II + 16-50mm £1349
A99 Body £1499
A58 + 18-55mm £339
A58 + 18-55mm £499
+ 55-200mm
RECOMMENDED LENSES:
Sony 50mm f1.4 £299
Sony 16-50mm f2.8 DT SSM £479

Panasonic



GH4
From **£1078** Inc. Cashback*

GH4 Body £1078 inc. Cashback*
Price you pay today £1178
+ 14-140mm f3.5-5.6 £1549 inc. Cashback*
Price you pay today £1649
GH3 body £499 inc. Cashback*
Price you pay today £599



GX7
Black or Silver
£50 CASHBACK*
GX7 Body £449

GX7 + 14-42mm £499 inc. £50 C/back* Price you pay today £549
GX7 + 20mm lens £599 inc. £50 C/back* Price you pay today £649

*Panasonic Cashback ends 12.01.15

OLYMPUS



OM-D E-M10
From **£489**

OM-D E-M10 Body £489
OM-D E-M10 + 14-42mm Electronic Zoom £599
OM-D E-M1 Body £949
OM-D E-M1 + 12-50mm £1249
OM-D E-M1 + 12-40mm £1699
OM-D E-M5 Body £589
OM-D E-M5 + 12-50mm £699



E-P5
Silver, Black or White
£599

E-P5 + 14-42mm £649
E-P5 + 17mm + VF-4 Electronic Viewfinder £1049
E-PL5 + 14-42mm £319
E-PL6 + 14-42mm EZ £429
RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

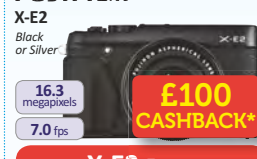


K-3
From **£705** Inc. Cashback*
price you pay today £775

NEW K-3 Limited edition with Battery grip £929 Inc. £70 C/back* price you pay today £999
K-50 from £309 Inc. £40 C/back* price you pay today £349
K-S1 Body £399 Inc. £40 C/back* price you pay today £439

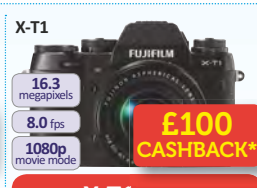
*Pentax Cashback ends 10.01.15

FUJIFILM



X-E2
Black or Silver
£100 CASHBACK*
X-E2 From **£449** Inc. Cashback*

X-E2 Body £449 Inc. Cashback* price you pay today £549
X-E2 + 18-55mm £729 Inc. Cashback* price you pay today £829
RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £399
Fujinon 60mm f2.4 R £434



X-T1
£779 Inc. C/Back*

X-T1 + 18-55mm £1199 Inc. Cashback* price you pay today £1299
X-E1 + 18-55mm + FREE lens worth £349 £569
X-Pro1 + 2 FREE lenses worth £738 £749

*Fujifilm Cashback ends 11.01.15

Wex Photographic is the
Best Online Shop according to
Which?'s annual survey of its members

*Source: Which? members' annual survey - June-July 2014



CALL CENTRE NOW OPEN SATURDAYS
01603 208761

Mon-Fri 7am-8pm, Sat 9am-6pm

visit www.wex.co.uk

Visit our **1 RUZ LFK 6 KRZ URRP 2 RSHQ IURP DP 1 DLO**
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

7+(: (; 3520,6(3DUW [FKDQJH\$YDLOEON_8VHG LMP VFRPHZ LK D P RQK Z DUDQW

Canon

NEW

EOS 7D Mark II

20.2 megapixels
10.0 fps
1080p movie mode

XS W & \$6+ % & \$.
Z K4-Q ERXJ KXV LK
VHOFMFG & DQOQ QDQVH

The new EOS 7D Mark II – built for speed

Designed to capture every moment, the new 7D Mk II comes with a 20.2MP APS-C CMOS sensor, Dual DIGIC 6 processors and a 65-point cross-type AF system, capturing images at a speed of 10fps with ISO up to 16,000 (expandable to 51,200).

NEW 7D Mark II Body £1599
NEW 7D Mark II + 18-135mm f3.5-5.6 IS STM £1898 Inc. £60 Cashback*
Price you pay today £1958

NEW 7D Mark II + 70-200mm f2.8L IS II USM £3048 Inc. £250 Cashback*
Price you pay today £3298

NEW 7D Mark II £1599

Canon EOS 700D

18.0 megapixels
5.0 fps
1080p movie mode

£50 CASHBACK*

700D From £479

700D Body £429 Inc. £50 Cashback*
Price you pay today £479

+ 18-55mm IS STM £489 Inc. £50 C/Back*
Price you pay today £539

+ 18-135mm IS STM £659 Inc. £50 C/Back*
Price you pay today £709

+ 18-135mm IS STM + 40mm STM £789 Inc. £50 Cashback*
Price you pay today £839

Canon 70D

20.2 megapixels
7.0 fps
1080p movie mode

£60 CASHBACK*

70D From £799

70D Body £739 Inc. £60 Cashback*
Price you pay today £799

70D + 18-55mm f3.5-5.6 IS STM £839 Inc. £60 Cashback*
Price you pay today £899

70D + 18-135mm f3.5-5.6 IS STM £989 Inc. £60 Cashback*
Price you pay today £1049

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body £699

7D Body £699
7D + 18-55mm f3.5-5.6 IS USM £1139.99

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£80 CASHBACK*

6D Body £1219 Inc. £80 Cashback*
Price you pay today £1299

NEW 6D + 24-70mm f4.0 L IS USM £1819 Inc. £80 Cashback*
Price you pay today £1899

Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III Body £2299

5D Mark III + 24-105mm f4.0L IS USM £2899
5D Mark III + 24-70mm f2.8 II £3799

Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4845

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...honestly say that I have never been so excited about my equipment"
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
"...The full frame sensor is superb"
Sandan Cath - Luton

CUSTOMER PRODUCT REVIEWS

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

Trade in, to trade up

Trade in without fuss – the Wex Part-Ex Promise

ZZZ ZH FR XN SDUWH

Tripods

Manfrotto
Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3 £131
MT190XPRO4 £159
MT190CXPRO3 Carbon Fibre £239
MT190CXPRO4 Carbon Fibre £279
MT190XPRO3 + 496RC2 Ball Head £139
MT190XPRO4 + 496RC2 Ball Head £199

Manfrotto
Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3 £131
MT190XPRO4 £159
MT190CXPRO3 Carbon Fibre £239
MT190CXPRO4 Carbon Fibre £279
MT190XPRO3 + 496RC2 Ball Head £139
MT190XPRO4 + 496RC2 Ball Head £199

Tripod Christmas Deals

Manfrotto
Imagine More

FREE 234RC Head Worth £26

Manfrotto 679B Monopod Only £44.95

GIOTTO

SAVE £131 RRP £260

YTL8383 3D Carbon Fibre Only £129

Flashguns & Lighting Accessories

Canon Speedlites:

430EX II £209
600EX-RT £465

Macrolites:

MR-14EX £469
MT-24EX £749

Nikon Speedlights:

S8700 £229
S8910 £339

Kits:

R1 Close-Up £415
R1C1 £559

SONY Flashguns:

HVL-F43M £275
HVL-F60AM £459

OLYMPUS Flashguns:

FL-300R £134.99
FL-600R £299

PRIMO Flashguns:

AF 540FGZ £349
AF 360FGZ £225

Flashguns:

24 AF-1 £49.99
44 AF-1 £139.99
52 AF-1 £199.99
58 AF-2 £249

Macro flash:

15 MS-1 £279

SIGMA Flashguns:

EF 610 DG ST £109.99
EF 610 DG Super £149.99

Nissin Flashguns:

MG8000 £349
Di622 II £114.99
Di700 £159
Di866 Mark II £199

SUNPAK Flashguns:

P242X £99
PF30X 16R Pro £337.99

SEKONIC

Sekonic L-308s £149
Pro 478DR £324.99

GOSSEN

DigiPro F £159.99

PocketWizard

MiniTT1 £149
FlexTT5 £149

Plus III Set £229
PlusX Set £139.99

Sand Bag £9.99

3m Background Support £99

Light Stands
From £10.99

Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £49
55cm £69
70cm £129

Rogue

FlashBender From £23.99

INTERFIT

Folding Softbox From £54.99
Reflector Bracket £24.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. © Warehouse Express 2014.

***CASHBACKS** Are redeemed via product registration with the manufacturer. Please refer to our website for details. Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm

westcott

Micro Apollo £25.99

Lastolite

Collapsible Umbrella Flash Kit £65

Ezybox Softbox £44.99
Ezybox Hotshoe From £89.99

EzyBalance Grey £19.99
Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors:
30cm £12.50
50cm £22.99
75cm £34.99
95cm £59
120cm £74.99

Off Camera flash Cord From £30.99

Tilthead £17.99

Follow us on Twitter, Facebook, Google+ and Youtube for all the latest offers, reviews, news and advice!



DSLR Lenses

Canon

CANON LENSES	
EF 20mm f2.8 USM.....	£409
NEW EF-S 24mm f2.8 Pancake.....	£179
EF 28mm f1.8 USM.....	£379
EF 35mm f2.0 IS USM.....	£469
EF 40mm f2.8 STM.....	£134
Including £25 Cashback*..... Price you pay today	£159
TS-E 45mm f2.8.....	£1129
EF 50mm f2.5 Macro Lens.....	£203.6
MP-E 65mm f2.8 1-5x Macro.....	£853
TS-E 90mm f2.8.....	£1124
EF 100mm f2.8 USM Macro.....	£385
NEW EF 400mm f4.0 DO IS USM II.....	£6999
EF-S 10-22mm f3.5-4.5 USM.....	£403
Including £45 Cashback*..... Price you pay today	£448
EF-S 15-85mm f3.5-5.6 IS USM.....	£579
EF-S 17-55mm f2.8 IS USM.....	£531
Including £45 Cashback*..... Price you pay today	£576
EF-S 18-55mm f3.5-5.6 IS STM Lens.....	£188
EF-S 18-135mm f3.5-5.6 IS STM.....	£334
Including £25 Cashback*..... Price you pay today	£359
EF-S 18-200mm f3.5-5.6 IS.....	£354
Including £45 Cashback*..... Price you pay today	£399
EF 24-70mm f4 L IS USM.....	£669
Including £160 Cashback*..... Price you pay today	£829
EF 24-105mm f4.0 L IS USM.....	£727
NEW EF 24-105mm f3.5-5.6 IS STM.....	£468
EF 28-135mm f3.5-5.6 IS USM.....	£359
EF 70-200mm f4.0 L USM.....	£879
Including £80 Cashback*..... Price you pay today	£959
EF 70-300mm f4.0-5.6 IS USM.....	£324
Including £45 Cashback*..... Price you pay today	£369



Nikon	
10.5mm f2.8 G IF-ED AF DX Fisheye.....	£549
14mm f2.8 D AF ED Lens.....	£1239
NEW 20mm f1.8 G AF-S ED.....	£679
24mm f1.4 G AF-S ED.....	£1465
NEW 28mm f1.8 G AF-S.....	£495
NEW 35mm f1.8 G ED AF-S Nikkor.....	£465
40mm f2.8 G AF-S DX Micro.....	£165
Including £20 Cashback*..... Price you pay today	£185
50mm f1.4 G AF-S.....	£279
50mm f1.8 G AF-S Lens 5-5.6 G ED VR.....	£149
50mm f2.8 G AF-S ED Micro.....	£369
60mm f2.8 D AF Micro Nikkor Lens.....	£368
NEW 58mm f1.4 G AF-S Lens.....	£1599
85mm f1.4 G AF-S.....	£1177
105mm f2.8 G AF-S VR IF ED Micro.....	£589
Including £40 Cashback*..... Price you pay today	£629
135mm f2.0 D AF DC.....	£1029
180mm f2.8 D AF IF-ED.....	£695
200mm f4.0 AF Micro.....	£1179
300mm f4.0 D AF-S IF ED.....	£1029
10-24mm f3.5-4.5 G AF-S DX.....	£639
12-24mm f4 G AF-S IF-ED DX.....	£839
14-24mm f2.8 G ED AF-S.....	£1140
Including £175 Cashback*..... Price you pay today	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR.....	£438
17-55mm f2.8 G ED DX AF-S IF.....	£1049
18-35mm f3.5-4.5G AF-S ED Nikkor.....	£519
NEW 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II.....	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR.....	£204
18-140mm f3.5-5.6 G ED AF-S DX VR.....	£459
18-200mm f3.5-6.3 G ED AF-S DX VR II.....	£534
Including £50 Cashback*..... Price you pay today	£584
18-300mm f3.5-5.6 G ED AF-S VR.....	£679
24-70mm f2.8 G ED AF-S.....	£1060
Including £175 Cashback*..... Price you pay today	£1235
24-85mm f3.5-4.5 AF-S G ED VR.....	£399

24-120mm f4 G AF-S ED VR.....	£799
28-300mm f3.5-5.6 G ED AF-S VR.....	£659
55-200mm f4-5.6 G AF-S DX VR IF-ED.....	£221
Including £20 Cashback*..... Price you pay today	£241
55-300mm f4.5-5.6 G AF-S DX VR.....	£249
Including £30 Cashback*..... Price you pay today	£279
70-200mm f4 G ED VR.....	£864
Including £85 Cashback*..... Price you pay today	£949
70-200mm f2.8 G ED AF-S VR II.....	£1494
Including £85 Cashback*..... Price you pay today	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR.....	£419

50-200mm f4.0-5.6 DC OS HSM.....	£119
50-500mm f4.5-6.3 DG OS HSM.....	£999
70-200mm f2.8 EX DG OS HSM.....	£769
70-300mm f4.0-5.6 APO Macro Super DG From.....	£150
70-300mm f4.0-5.6 DG OS.....	£275
120-300mm f2.8 OS.....	£2799
120-400mm f4.5-5.6 DG OS HSM.....	From £639
150-500mm f5.0-6.3 DG OS HSM.....	£699
NEW 150-500mm f5.0-6.3 S DG OS HSM.....	£1499
EX DG APO Tele Converters.....	From £198

SIGMA

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM.....	£369
35mm f1.4 DC HSM.....	£649
50mm f2.8 EX DG Macro.....	£269
50mm f1.4 EX DG HSM.....	£329
70mm f2.8 EX DG Macro.....	£359
85mm f1.4 EX DG HSM.....	£649
105mm f2.8 APO EX DG OS HSM Macro.....	£379
150mm f2.8 EX DG OS HSM Macro.....	£689
8-16mm f4.5-5.6 DC HSM.....	£549
10-20mm f4.0-5.6 EX DC HSM.....	£399
10-20mm f3.5 EX DC HSM.....	£579
12-24mm f4.5-5.6 EX DG HSM II.....	£329
17-70mm f2.8-4.0 DC OS HSM.....	£239
18-200mm f3.5-6.3 DC OS HSM II.....	£306
18-250mm f3.5-6.3 DC OS HSM.....	£295.9
18-250mm f3.5-6.3 DC Macro OS HSM.....	£399
NEW 18-300mm f3.6-6.3 C DC Macro OS HSM.....	£595.9
24-70mm f2.8 IF EX DG HSM.....	£739
50-150mm f2.8 EX DC APO OS HSM.....	£739

TAMRON

TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro.....	£399
180mm f3.5 Di SP AF Macro.....	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF.....	£349
17-50mm f2.8 XR Di II VC.....	£349
18-200mm f3.5-6.3 AF XR Di II.....	£132
18-270mm f3.5-6.3 Di II VC PZD.....	£279
Including £50 Cashback*..... Price you pay today	£329
24-70mm f2.8 Di VC USD SP.....	£799
28-75mm f2.8 XR Di.....	£359
70-200mm f2.8 Di VC USD.....	£999
70-300mm f4-5.6 SP Di VC USD.....	£289

*Tamron Cashback ends 31st December 2014
*Canon Cashback ends 21st January 2015
*Canon Cashback ends 25th January 2015

NIKON LENSES

Photo Bags & Rucksacks

lowepro	
7RS-ODGHJ3 UR.....	£75
3UR-7UNHJ.....	£71
NEW Toploader:	
Pro 70 AW II.....	£75
Pro 75 AW II.....	£71

Manfrotto	
Imagine More	
Manfrotto Professional Backpacks.....	
3UR-7UNHJ.....	£325
NEW Pro Trekker:	
450 AW.....	£365
650 AW.....	£365
Lens Trekker:	
600 AW II.....	£255

tamrac	
Expedition 5x Black.....	
5x.....	£112
6x.....	£142
8x.....	£164

Billingham	
Hadley Pro Original Khaki.....	
Expedition 5x Black.....	
5x.....	£109
6x.....	£139
8x.....	£154
Pro Original.....	£169

Computing

Canon	
PIXMA Pro 100.....	£364
PIXMA Pro 10.....	£499
PIXMA Pro 1.....	£645
Intuos5 Pro Professional Pen and Touch Tablet	
Small.....	£169
Medium.....	£249
Large.....	£354

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website

Canon

NEW PowerShot SX60 HS	
16.1 megapixels.....	£358
65x optical zoom.....	£400
1080p movie mode.....	£398

NEW PowerShot G7 X	
20.2 megapixels.....	£499
4.2x optical zoom.....	£500
1080p movie mode.....	£549

PowerShot G1 X Mark II	
12.8 megapixels.....	£523
5.0x optical zoom.....	£500
1080p movie mode.....	£573

IXUS 265 HS.....	£114
PowerShot SX600 HS.....	£119
PowerShot SX700 HS.....	£179
Including £30 Cashback*..... Price you pay today	£209
PowerShot D30.....	£209
Including £30 Cashback*..... Price you pay today	£239
NEW PowerShot SX520 HS.....	£249
PowerShot S120.....	£279
PowerShot G16.....	£294
Including £40 Cashback*..... Price you pay today	£334

RICOH

WG-30.....	£229
Ricoh GR.....	
16 Megapixel with fixed f2.8 GR lens.....	£469

Panasonic

NEW Lumix LX100 £699	
24x optical zoom.....	

Lumix TZ60 £259	
18.1 megapixels.....	£259
Including £30 C/Back*..... Price you pay today	£289

Lumix TZ55.....	£174
Lumix FT5 Orange.....	£255
Lumix LF1.....	£219
Including £30 Cashback*..... Price you pay today	£249
Lumix FZ72.....	£239
Including £30 Cashback*..... Price you pay today	£269
Lumix FZ200.....	£319
Including £30 Cashback*..... Price you pay today	£349

OLYMPUS

Stylus SH-1.....	£229
Stylus Tough TG-3.....	£264
Stylus SP-100EE.....	£239
Stylus Tough TG-850 Black, Silver & White.....	£229

SONY

Cyber-shot HX400 £299	
20.1 megapixels.....	£299
Including £40 C/Back*..... Price you pay today	£339
Cyber-shot HX60.....	
FREE case.....	
£229 Inc. £30 C/Back*..... Price you pay today	£259
Cyber-shot WX350.....	
£169 Inc. £20 C/Back*..... Price you pay today	£189
Cyber-shot RX100 II.....	
FREE case.....	
£429 Inc. £50 C/Back*..... Price you pay today	£479

Nikon

Coolpix P7800 £349	
12.2 megapixels.....	
Coolpix P600 £279	
16.1 megapixels.....	
60x optical zoom.....	

FUJIFILM

NEW FinePix X100T £999	
16.3 megapixels.....	
APS-C size sensor.....	
NEW FinePix X30 £420	
12.0 megapixels.....	
4x optical zoom.....	

Coolpix P600 Black or Red.....	£279
Coolpix AW120 Black, Orange or Camouflage.....	£204
Coolpix S9700 Black, Red or White.....	£179
Coolpix S3600.....	£72
Coolpix S5300.....	£99
Coolpix S6800.....	£139

FinePix XP70 £137	
12.0 megapixels.....	£137
Including £20 Cashback*..... Price you pay today	£189
FinePix H550.....	£279
FinePix S1.....	£234
Including £50 C/Back*..... Price you pay today	£284
FinePix X100s Silver or Black.....	£719

FREE delivery on orders over £50**

**Based on a 4-day delivery service, UK only.

Est 1994

T4**Cameras**Visit us online at: www.t4cameras.co.ukNIKON
CASHBACK
UP TO £175
15/10/2014 - 25/01/2015**I AM CHRISTMAS
CASHBACK**NIKON
CASHBACK
UP TO £175
15/10/2014 - 25/01/2015**Nikon D3300 TWIN KIT**D3300 with 18-55 VR II
& 55-200 VR lenses**£50 CASHBACK & FREE
ACCESSORY KIT
WORTH £69*****ONLY £529.00****Nikon D5300 TWIN KIT**D5300 with 18-55 VR II
& 55-300 VR lenses**£80 CASHBACK & FREE
ACCESSORY KIT
WORTH £69*****ONLY £749.00****Nikon D7100 KIT**

D7100 with 18-300 (F6.3) VR lens

**FREE ACCESSORY KIT
WORTH £69* PLUS FREE
NIKON MB-D15 BATTERY GRIP
WORTH £219!****ONLY £1199.00****Nikon SB-910
SPEEDLIGHT**

- 17-200mm Auto zoom range
- High-speed recycling time
- Intuitive operation

**ONLY £339.00****Nikon AF-S NIKKOR
70-200MM F2.8G ED VR II**

- Fast, quiet auto-focus
- Nano crystal coatings
- Weather sealed

**ONLY £1599.00****Nikon AF-S NIKKOR
24-70MM F2.8G ED**

- Fast, quiet auto-focus
- Nano crystal coatings
- Includes lens hood & pouch

**ONLY £1249.00**

*Comprises of Nikon DSLR gadget bag, 16GB class 10 SD card and Nikon lens cleaning cloth.

NIKON PRE-OWNED

NIKON D3S BODY ONLY (X2)	£1999.00
NIKON D800E BODY ONLY	£1499.00
NIKON D800 BODY ONLY	£1299.00
NIKON D600 BODY ONLY	£749.00
NIKON D300 BODY ONLY	£299.00
NIKON AF-D NIKKOR 35MM F2	£179.00
NIKON AF-D NIKKOR 50MM F1.8	£79.00
NIKON AF-S NIKKOR F1.4	£249.00
NIKON AF-S NIKKOR 18-55MM F3.5-5.6 VR MKII	£99.00
NIKON AF-S NIKKOR 24-85MM F3.5-4.5G ED VR	£249.00
NIKON AF-S NIKKOR 24-120MM F3.5-5.6G ED VR	£199.00
NIKON AF-S NIKKOR 18-200MM F3.5-6.3G ED VR II DX	£369.00
NIKON AF-S NIKKOR 55-300MM F4.5-5.6G ED VR DX	£179.00
NIKON FIT SIGMA 18-35MM F1.8 DC HSM A	£499.00
NIKON FIT SIGMA 20MM F1.8 EX DG	£299.00
NIKON FIT SIGMA 120-400MM F4.5-5.6 APO DG OS	£399.00
NIKON FIT SIGMA 150-500MM F5.6-6.3 DG OS HSM	£499.00
NIKON FIT SIGMA 1.4X APO DG CONVERTER	£129.00
NIKON FIT TAMRON 18-270MM F3.5-6.3 DI VC	£199.00
NIKON FIT SAMYANG 35MM F1.4 AS UMC	£299.00
NIKON FIT SAMYANG 85MM F1.4 AS IF UMC	£179.00
NIKON SB-700 SPEEDLIGHT - GRADED STOCK	£179.00
NIKON SB-910 SPEEDLIGHT - GRADED STOCK	£249.00
NIKON AF-S DX 35MM F1.8G - GRADED STOCK	£119.00
NIKON AF-S NIKKOR 50MM F1.8G - GRADED STOCK	£119.00
NIKON AF-S DX 40MM F2.8G MICRO - GRADED STOCK	£149.00
NIKON AF-S 18-105MM F3.5-5.6G ED VR - GRADED STOCK	£99.00
NIKON 70-200MM AF-S F2.8G ED VR II - GRADED STOCK	£1299.00
NIKON 70-300MM F4.5-5.6G AF-S VR IF-ED - GRADED STOCK	£349.00
NIKON AF-S NIKKOR 300MM F4 IF-ED - GRADED STOCK	£349.00
NIKON D7100 WITH AF-S 18-105 VR LENS - GRADED STOCK	£699.00
NIKON D800 BODY ONLY - GRADED STOCK	£1299.00

**Phone our experienced
advisors on****Swindon: 01793 523332****Witney: 01993 702687**

- Part-Exchange Welcome
- Lease Rental Available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availabilityLines open Monday-Saturday
9:00 am - 5:30 pm

EST 1994

T4**Cameras**VISIT US ONLINE AT: WWW.T4CAMERAS.CO.UK**FIND SOMETHING
SPECIAL THIS
CHRISTMAS****UP TO
£80/£100
CASHBACK
on selected
products****Canon**

*Terms and conditions apply

CANON EOS 5D MKIII BODY ONLY

- 22.3 MEGAPIXEL FULL FRAME SENSOR
- 61 POINT AUTOFOCUS
- 6FPS CONTINUOUS SHOOTING
- ISO 100-25600
- 1080/50p HD VIDEO

**ONLY £2299.00****CANON EOS 7D MKII BODY ONLY**

- 20.2 MEGAPIXEL
- 10 FPS CONTINUOUS SHOOTING MODE
- 65 POINT AUTO FOCUS
- 1080/60p HD VIDEO MODE

**ONLY £1599.00****CANON EOS 6D BODY ONLY**

- 20.2 MEGAPIXEL FULL FRAME SENSOR
- 11 POINT AUTOFOCUS
- WIFI AND GPS FUNCTIONALITY
- ISO 100-25600
- 1080/50p HD VIDEO

**ONLY £1299.00****CANON EOS 700D WITH
18-55MM IS STM**

- 18 MEGAPIXEL
- VARI-ANGLE TOUCHSCREEN LCD
- 5 FPS CONTINUOUS SHOOTING MODE
- 1080/30p HD VIDEO

**ONLY £539.00****CANON EF 100-400MM
F4.5-5.6 L IS II USM**

- 4-STOP IMAGE STABILISATION
- FAST, NEAR SILENT FOCUSING
- WEATHER SEALED
- 0.98M MINIMUM FOCUS

**ONLY £1999.00****CANON PIXMA PRO-1
A3+ PRINTER**

- THE BENCHMARK PROFESSIONAL PRINTER
- UNIQUE 12 INK SYSTEM
- 4800 X 2400 DPI RESOLUTION
- A3+ PRINT IN UNDER 3 MINUTES

**ONLY £649.00****CANON PRE-OWNED**

CANON EOS 10 MK IV BODY ONLY	£1599.00
CANON EOS 10 MK III BODY ONLY	£999.00
CANON EOS 5D MK II BODY ONLY	£999.00
CANON EOS 7D BODY ONLY	£499.00
CANON EOS 50 BODY ONLY	£299.00
CANON EOS 60D BODY ONLY (X2)	£179.00
CANON EOS 20D BODY ONLY	£79.00
CANON EF 24-70MM F2.8L USM II	£1199.00
CANON EF 28-300MM F3.5-5.6L IS USM	£1199.00
CANON EF 100-400MM F4.5-5.6L IS USM	£999.00
CANON EF 35MM F1.4L USM	£699.00
CANON EF 400MM F5.6L USM (X3)	£399.00
CANON EF 17-40MM F4L USM	£149.00
CANON EF 70-200MM F4L USM	£399.00
CANON EF-S 17-85MM F4-5.6 IS USM (X3)	£149.00
CANON EF 28-135MM F3.5-5.6 IS USM	£129.00
CANON EF 50MM F1.8 II	£79.00
CANON EF EXTENDER 2X MK II	£199.00
CANON EF EXTENDER 1.4X MK II	£199.00
CANON FIT SIGMA EX 300MM F2.8 APO DG HSM	£1499.00
CANON FIT SIGMA 70-200MM F2.8 APO DG HSM	£399.00
CANON FIT SIGMA 12-24MM F4.5-5.6 DG II	£499.00
CANON FIT SIGMA 170-500MM F5-6.3 APO DG	£299.00
CANON FIT SIGMA EX 50MM F1.4 DC HSM	£299.00
CANON FIT SIGMA 10-24MM F4.5-5.6 DG II	£279.00
CANON FIT TAMRON 18-270MM F3.5-6.3 DI II VC	£199.00
CANON BG-E8 BATTERY GRIP (5000)	£99.00
CANON BG-E7 BATTERY GRIP (7000)	£99.00
CANON ST-E3-RT FLASH TRANSMITTER	£199.00
CANON POWERSHOT G15	£229.00

**PHONE OUR EXPERIENCED
ADVISORS ON****SWINDON: 01793 523332****WITNEY: 01993 702687**LINES OPEN MONDAY-SATURDAY
9:00 AM - 5:30 PM

- PART-EXCHANGE WELCOME
- LEASE RENTAL AVAILABLE (SUBJECT TO STATUS)
- PASSPORT PHOTOS
- SENSOR CLEANING
- STUDIO HIRE
- SERVICING AND REPAIRS

ALL PRODUCT GENUINE UK
STOCK, NO GREY IMPORTS.P&P MAINLAND UK £9.00
STOCK SUBJECT TO AVAILABILITY



Circular Filters

Polarising Filters ND 1000 Filters

49mm	£16.75	46mm	£20.00
52mm	£17.00	49mm	£21.00
55mm	£17.00	52mm	£21.50
58mm	£17.00	55mm	£23.00
62mm	£17.50	58mm	£24.50
67mm	£18.00	62mm	£26.00
72mm	£19.00	67mm	£27.00
77mm	£21.00	72mm	£28.00
82mm	£26.00	77mm	£30.00
86mm	£33.50	82mm	£35.00

Sizes 25 to 86mm



SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



Infra Red Filters

UV Filters

49mm	£8.00
52mm	£8.50
55mm	£8.50
58mm	£10.00
62mm	£11.00
67mm	£12.00
72mm	£14.00
77mm	£17.00
82mm	£20.00

Sizes 25 to 105mm

ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

Full ND Filters	ND Grad Filters
46mm £17.00	46mm £11.50
49mm £17.00	49mm £11.50
52mm £18.00	52mm £12.50
55mm £19.00	55mm £12.50
58mm £20.00	58mm £14.50
62mm £21.00	62mm £15.50
67mm £23.00	67mm £16.50
72mm £26.00	72mm £17.50
77mm £28.00	77mm £17.50
82mm £31.00	82mm £20.50

Sizes 27 to 82mm

Sizes 405 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Faders

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00

Awarded four Stars from Amateur Photographer for Quality & Value



Stepping Rings

This is some of our stock. You name it, we'll make it.

Lens Thread	Range	Lens Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

Square Filters

ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter	£29.95

Awarded 5 stars from for Build & Image Quality, and Value for Money Digital Photo April 2014



Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

ND Filter Kits

- 3 ND/Grad Filters	
- Wallet	
- Holder	
- Cloth	

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

A Gift from SRB* Square ND Filter Kits now £39.95 with this code: **GFT10**

£10 OFF!

Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Hard ND Grad Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
Yellow	£12.50
4x Star Effect*	£12.50
6x Star Effect*	£12.50
8x Star Effect*	£12.50

Sizes A & P unless stated
*P Size only

Accessories

2-Way Camera Spirit Level	£5.95
3-Way Camera Spirit Level	£6.95

Memory Card Cases	£9.95
-------------------	-------

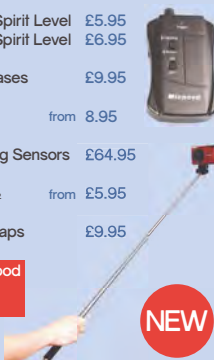
Reflector Kits	from 8.95
----------------	-----------

Motion & Lightening Sensors	£64.95
-----------------------------	--------

Rainsleeves Pack of 2	from £5.95
-----------------------	------------

White Balance Caps	£9.95
--------------------	-------

Self-Take Monopod
£9.95



NEW

Lens Adaptors

Camera	Lens	£
Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95
Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95
Fuji X1 Pro	to M42	£24.95
Fuji X1 Pro	to Leica M	£29.95
Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
Fuji X1 Pro	to Olympus OM	£29.95
Fuji X1 Pro	to 4/3	£29.95
Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95
Nikon 1	to M42	£24.95
Nikon 1	to Canon FD	£44.95
Nikon 1	to C Mount	£32.95
Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
Nikon 1	to Con/Yash	£29.95
Micro 4/3	to Canon EOS	£29.95
Micro 4/3	to Nikon	£29.95
Micro 4/3	to Nikon G	£34.95
Micro 4/3	to M42	£29.95
Micro 4/3	to Olympus OM	£29.95
Micro 4/3	to Minolta MD	£29.95
Micro 4/3	to Leica R	£29.95
Micro 4/3	to Leica M	£29.95
Micro 4/3	to Sony Alpha	£34.95
Micro 4/3	to Pentax K	£29.95
Micro 4/3	to Canon FD	£29.95
Micro 4/3	to Con/Yash	£29.95
4/3	to M42	£17.95
4/3	to Con/Yash	£22.95
4/3	to Leica R	£22.95
4/3	to Nikon	£22.95
4/3	to Olympus OM	£22.95
4/3	to Pentax K	£22.95
Pentax	to M42	£18.95
Pentax	to Nikon	£44.95
Pentax	to Sony Alpha	£44.95
Pentax	to Canon FD	£44.95
Sony Alpha	to M42	£15.95
Sony Alpha	to Minolta MD	£44.95
Sony Alpha	to Nikon	£44.95
Sony Alpha	to Pentax K	£44.95
Sony Alpha	to Canon FD	£44.95
Sony NEX	to Canon EOS	£29.95
Sony NEX	to Nikon	£29.95
Sony NEX	to Sony Alpha	£34.95
Sony NEX	to Olympus OM	£29.95
Sony NEX	to Pentax K	£29.95
Sony NEX	to Leica M	£29.95
Sony NEX	to Leica R	£29.95
Sony NEX	to Canon FD	£42.95
Sony NEX	to M39	£23.95
Sony NEX	to M42	£23.95

Shutter Release

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera.

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95
Compact Self Take Kit	£24.95
DSLR Self Take Kit	£34.95
Angled Self Take Kit	£34.95

Lee Filters

100mm System

Standard Adaptors	£20.00
Wide Angle Adaptors	£40.00
Foundation Kit	£58.50
Professional Kit	£115.00
Upgrade Kit	£75.00
ND Soft Grad Set	£180.00
ND Hard Grad Set	£180.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99



Lee Seven5

Holder	£59.50
Adaptors	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£62.00
Polarisers	£190.00

Lee SW150

- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	
Starter Kit	£310.00



Close Up Lenses

52mm	£19.95
55mm	£19.95
58mm	£19.95
62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95



Set contains 4 lenses

Awarded the Photoplus Best on Test award with a 90% rating (Spring 2013)

"Image quality is impressive with a whopping +17 dioptres magnification. An absolute steal at that price!"



Hoods & Caps

Reversible Petal Hoods

62mm	£11.95
67mm	£12.50
72mm	£12.50
77mm	£13.50
82mm	£13.50

Sizes 49 to 82mm

Rubber Lens Hoods

58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

Sizes 49 to 77mm

Lens Snap Caps

52mm	£3.95	67mm	£3.95
55mm	£3.95	72mm	£3.95
58mm	£3.95	77mm	£3.95
62mm	£3.95	82mm	£3.95

Sizes 27 to 82mm

Metal Lens Hoods

27mm	£5.95	30.5mm	£5.95
28mm	£5.95	34mm	£5.95
30mm	£5.95	37mm	£5.95

Cleaning

3in1 Cleaning Kit	£7.50	Hurricane Blower	£4.95
6in1 Cleaning Kit	£9.95	Dust Blower	£3.50
		Dust Blower	£4.95
Lens Pen	£4.95		
Cleaning Cloths	£4.95		
Cleaning Solution	£4.95		



*gift offer expires 20/12/14. Please contact us for more details.

"If you're hesitant about investing in filters, SRB is a good place to start. An Excellent choice."

Amateur Photographer Mag Group Test Filters May 2014



Park Cameras Christmas Sale starts 5pm Wednesday 24th December see parkcameras.com for details

Canon EOS 7D Mark II

Built for those with a love of speed. Be the first to capture the extraordinary, and grab the moments that other photographers miss. Whether it's stills or movies, express your creative side like never before.

- 20.2 Megapixels
- 10 frames/second
- ITR AF
- 65-point AF
- Dual Pixel CMOS AF
- ISO 16,000
- Full HD movie
- GPS



Limited numbers now in stock!
 Visit us in store, online or call 01444 23 70 60

Get more out of your Canon EOS 7D II with our training course - held at our Burgess Hill store - 07.02.15 - £99.99

Canon EOS 6D

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design.

Body Only
£1,219.00*

+ 24-70 f/4 L IS
£1,819.00*

SPECIAL EOS 6D DEALS!

Canon EOS 6D
 + EF 50mm f/1.4 USM
 + Manfrotto Small Backpack
£1,347.00*

Canon EOS 6D
 + EF 85mm f/1.8 USM
 + Manfrotto Small Backpack
£1,357.00*

£80
 cashback

FREE
 Adobe software

INTEREST FREE CREDIT!

*Prices include **£80 cashback** from Canon UK. Ends 21.01.2015. T&Cs apply. See website.

FREE Adobe Software
 Redeem a one year's subscription to Adobe Creative Cloud Photography plan. Ends 21.01.2015. T&Cs apply. See website.

Canon EOS 1200D



£20 cashback
 Body Only **£243.00*** + 18-55 IS II **£309.00***

*Prices include **£20 cashback** from Canon UK. Ends 21.01.2015

Canon EOS 100D



£30 cashback
 Body Only **£345.00*** + 18-55 IS STM **£419.00***

*Prices include **£30 cashback** from Canon UK. Ends 21.01.2015

Canon EOS 700D



£50 cashback
 Body Only **£429.00*** + 18-55 IS STM **£489.00***

*Prices include **£50 cashback** from Canon UK. Ends 21.01.2015

Canon EOS 70D



£60 cashback
 Body Only **£739.00*** + 18-135 IS **£989.00***

*Prices include **£60 cashback** from Canon UK. Ends 21.01.2015

Canon EOS 7D



NEW LOW PRICE
 Body Only **£699.00** + 17-55 IS **£1,299.00**

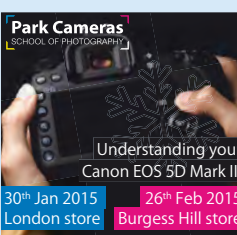
Purchase a USED EOS 7D from only **£549!** Call 01444 23 70 60

Canon EOS 5D Mark III



0% FINANCE
 Body Only **£2,299.00** + 24-105 f/4 L **£2,899.00**

12 months interest free credit on the EOS 5D Mark III. See web.



Canon EOS-1D X



In stock from £4,845.00
 See website for full details

See our website for some recommended lenses

CANON LENSES

14mm f/2.8L II USM	£1,669.00	TSE 90mm f/2.8	£1,124.00
20mm f/2.8 USM	£409.00	8-15mm f/4L Fisheye USM	£998.00
24mm f/1.4L Mk II USM	£1,224.00	EF-S 10-18mm IS STM	£245.00
24mm f/2.8 IS USM	£458.00	EF-S 10-22mm f/3.5-4.5 USM	£448.00
EF-S 24mm f/2.8 STM	NEW £179.00	EF-S 15-85mm f/3.5-5.6 IS	£579.00
28mm f/1.8 USM	£379.00	16-35mm f/2.8L II USM	£1,169.00
28mm f/2.8 IS USM	£409.00	16-35mm f/4.0L IS USM	£999.00
35mm f/1.4L USM	£1,099.00	17-40mm f/4.0L USM	£594.00
35mm f/2.0 IS USM	£469.00	EF-S 17-55mm f/2.8 IS USM	£576.00
40mm f/2.8 STM	£159.00	EF-S 17-85 IS (No packaging)	£189.00
50mm f/1.2 L USM	£1,146.00	EF-S 18-55 IS II (No packaging)	£70.00
50mm f/1.4 USM	£278.00	EF-S 18-135mm IS STM	£339.00
50mm f/1.8 II	£80.00	18-135 IS STM (No packaging)	£299.00
50mm f/2.5 Macro	£203.00	EF-S 18-200mm f/3.5-5.6 IS	£399.00
EF-S 60mm f/2.8 Macro	£348.00	24-70mm f/2.8L II USM	£1,549.00
MP-E 65mm f/2.8	£853.00	24-70mm f/4.0L IS USM	£889.00
85mm f/1.2L II USM	£1,549.00	24-105mm f/4.0L IS USM	£813.00
85mm f/1.8 USM	£288.00	24-105mm (White Box)	£749.00
100mm f/2.8 USM	£359.00	24-105mm f/3.5-5.6 IS STM	£479.00
100mm f/2.8 USM Macro	£385.00	28-300mm f/3.5-5.6L IS USM	£1,899.00
100mm f/2.8L Macro IS USM	£699.00	EF-S 55-250mm f/4-5.6 IS STM	£259.00
135mm f/2.0L USM	£768.00	EF-S 55-250mm f/4-5.6 IS II	£169.00
180mm f/3.5L USM Macro	£1,109.00	70-200mm f/2.8L IS II USM	£1,699.00
200mm f/2.0L IS USM	£4,449.00	70-200mm f/2.8L USM	£1,019.00
200mm f/2.8L USM/2	£569.00	70-200mm f/4.0L IS USM	£959.00
300mm f/2.8L USM IS II	£4,899.00	70-200mm f/4.0L IS USM	£495.00
EF 300mm f/4.0L USM IS	£1,079.00	70-300mm f/4.0-5.6 IS USM	£389.00
400mm f/2.8L USM IS II	£7,799.00	70-300mm f/4.0-5.6L IS USM	£1,069.00
400mm f/4.0 DO L USM IS	£4,799.00	70-300mm DO IS USM	£1,138.00
400mm f/4.0 DO IS II USM	See web	75-300mm f/4.0-5.6 III	£188.00
400mm f/5.6L USM	£989.00	75-300mm f/4.0-5.6 USM III	£209.00
500mm f/4.0L USM IS MK II	£7,049.00	100-400mm L IS USM	£1,239.00
600mm f/4.0L USM IS MK II	£8,899.00	100-400mm L IS USM II	£1,999.00
800mm f/5.6L IS USM	£9,999.00	EF 200-400mm f/4.0L USM IS	£8,749.00
TSE 17mm f/4.0L	£1,659.00	1.4x III Extender	£329.00
TSE 24mm f/3.5L II	£1,479.00	2x III Extender	£329.00
TSE 45mm f/2.8	£1,129.00	EF 12II Extension Tube	£79.99

Canon PowerShot SX60 HS



NEW!
 Now only **£358.00***

*Price includes **£40 cashback** from Canon UK. Ends 21.01.2015

Canon PowerShot S120



FREE GIFT
 Now only **£279.00**

Add a **FREE** selfie stick worth **£19.99** with this camera!

Canon PowerShot G7 X



£50 cashback
 Now only **£499.00***

*Price includes **£50 cashback** from Canon UK. Ends 21.01.2015

Canon PowerShot G1X II



£50 cashback
 Now only **£573.00***

*Price includes **£50 cashback** from Canon UK. Ends 21.01.2015

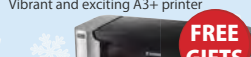
Canon PIXMA iP8750



£30 cashback
 Now only **£209.00***

*Price includes **£30 cashback** from Canon UK. Ends 21.01.2015

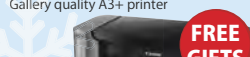
Canon PIXMA PRO-100



FREE GIFTS
 Now only **£364.00**

FREE X-Rite ColorMunki Smile & Canon Luster A3 paper! See web

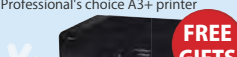
Canon PIXMA PRO-10



FREE GIFTS
 Now only **£499.00**

FREE X-Rite ColorMunki Smile & Canon Luster A3 paper! See web

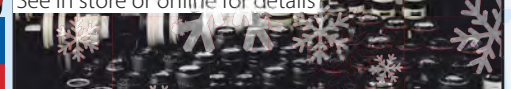
Canon PIXMA PRO-1



FREE GIFTS
 Now only **£645.00**

FREE DataColor Spyder 4 Elite & Canon PP 201 A3 paper! See web

Claim up to £160 cashback on selected Canon lenses this Winter.
 See in store or online for details



For a **WIDE RANGE** of bags, in store or online - all at low prices

Want to scan film, photos or slides? See our Canon scanners from **£55**

For **LOW PRICES** on accessories inc. flashguns, see our website

Order by 23rd Dec. for pre-Christmas delivery

PARKCameras



Visit our state of the art
stores in Burgess Hill (West
Sussex) and Central London

Visit our website for directions and
opening times for both stores

CAMERAS

LENSES

BAGS

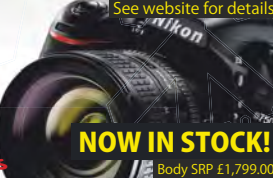
TRIPODS

PRINTERS

NIKON D750

£150 trade-in bonus!

- 24.3-MP FX-format sensor
- Spectacular ISO
- Professional AF performance
- Sturdy tilt-screen monitor
- Built-in Wi-Fi
- Up to 6.5 fps burst rate
- Full HD (1080p) movies



NOW IN STOCK!

See web for full details

Nikon D3300



Body Only + 18-55 VR II
£364.00* **£365.00***

*Prices include **£30 cashback**
from Nikon UK. Ends 25.01.2015

Nikon D7000



Body Only + 18-105 VR
£521.00 **£699.99**

Add a Nikon MB-D11 battery
grip for only **£22!**

Nikon D3200



Body Only + 18-55 VR II
£229.00* **£279.00***

*Prices include **£20 cashback**
from Nikon UK. Ends 25.01.2015

Nikon D7100



Body Only + 18-105 VR
£768.00 **£899.00**

Purchase before 04.02.15 and
claim a **FREE GRIP** from Nikon!

Nikon D610



Body Only + 24-85 VR
£1,249.00 **£1,749.00**

Purchase before 04.02.15 and
claim a **FREE GRIP** from Nikon!

Nikon D810



Body Only **£2,399.00**

See website for full details

Nikon D4s



In stock from **£4,679.00***

See website for full details

NIKON LENSES

AF-G 10.5mm f/2.8 ED DX	£549.00	AF-D 85mm f/1.8D	£299.00	AF-S 18-35mm f/3.5-4.5G ED	£519.00
AF-D 14mm f/2.8D	£1,239.00	AF-S 85mm f/1.8G	£375.00	AF-S 18-105mm ED VR	£204.00
AF-S 20mm f/1.8G ED	£625.00	AF-S 105mm f/2.8G VR	£1,177.00	AF-S 18-105mm VR (White Box)	£180.00
AF-S 24mm f/1.8G ED	£463.00	AF-S 105mm f/2.8G VR	£629.00	AF-S 18-140mm ED VR DX	£459.00
AF-D 24mm f/2.8D	£369.00	PC-E 85mm f/2.8D ED	£1,299.00	AF-S 18-200mm ED DX VR II	£584.00
AF-S Nikkor 24mm f/1.4G	£1,465.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 18-300mm ED VR DX	£629.00
PC-E 24mm f/3.5 ED	£1,465.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-300mm ED VR DX	£679.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£709.00	AF-S 24-70mm f/2.8 ED VR	£1,235.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 24-85mm ED VR	£409.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 24-85mm VR (White Box)	£385.00
35mm f/2 AF Nikkor D	£255.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 24-120mm f/4G ED VR	£799.00
AF-S 35mm f/1.8G ED	£449.00	AF-S 300mm f/4 D IF-ED	£1,029.00	AF-S 28-300mm ED VR	£659.00
AF-S 35mm f/1.8G DX	£148.00	AF-S 400mm f/2.8G ED VR	£6,589.00	AF-S 55-200mm ED VR DX	£195.00
AF-S 40mm f/2.8G ED	£185.00	AF-S 400mm f/2.8G FL ED VR	£10,399.00	AF-S 55-200mm VR DX	£219.00
PC-E 45mm f/2.8D ED	£1,393.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 55-300mm VR DX	£279.00
AF 50mm f/1.4D	£244.00	AF-S 600mm f/4G ED VR	£6,999.99	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-S 50mm f/1.4G	£209.00	AF-S 800mm f/5.6 FL ED VR	£13,994.00	AF-S 70-200mm f/4.0 ED VR	£949.00
AF-D 50mm f/1.8	£109.00	AF-S 10-24mm f/3.5-4.5G ED	£639.00	AF-S 70-300mm IF ED VR	£419.00
AF-S 50mm f/1.8G	£149.00	AF-S 12-24mm f/4 G IF-ED	£839.00	AF-D 80-400mm ED VR	£939.00
AF-S 58mm f/1.4G	£1,399.00	AF-S 14-24mm f/2.8G ED	£1,315.00	AF-S 80-400mm ED VR	£1,899.00
AF-D 60mm f/2.8 Micro	£368.00	AF-S 16-35mm f/4G ED VR	£829.00	AF-S 200-400mm VR II	£4,899.00
AF-S 60mm f/2.8G Micro ED	£369.00	AF-S 16-85mm f/3.5-5.6G VR	£448.00	TC-14E II 1.4x Teleconverter	£309.00
AF-S 85mm f/3.5G DX Micro	£375.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00	TC-14E III 1.4x Teleconverter	£449.00
		AF-S 17-55mm f/2.8G DX	£1,499.00	TC-17E II 1.7x Teleconverter	£309.00

Visit us in store & try these lenses out for yourself & receive expert advice

SONY OFFERS

Visit our London or Burgess Hill stores where you can try out the
range of Sony cameras and lenses, to help choose the perfect product.

a7R

Interest free credit

In stock from **£1,499.00**

a7

In stock from **£899.00**

a7S

In stock from **£1,999.00**

Meet the full-frame, palm sized a7 range: portability and capability in one. Featuring a 35mm Full-Frame sensor into a body half the weight of leading DSLRs, this is an exciting new landmark in the market.

Sony QX1



In stock at just **£250.00**

E-mount lens compatibility
lets you get creative

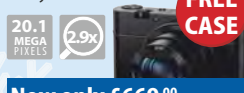
Sony α6000 + 16-50mm



Now only **£499.00***

*Price includes **£50 cashback**
from Sony. Ends 25.01.2015

Sony RX100 III



Now only **£669.00**

Add a Sony LCJ-RXF case for **FREE**
worth £69 whilst stock lasts!

OLYMPUS E-PL7

NEW!!

23.3 MEGA PIXELS
8.3 FPS
3.2" SCREEN
HD

Limited numbers
from **£349.00**

If you've got an eye for style & don't want to spoil your look, yet want to take fantastic quality images, look no further than the E-PL7.

OLYMPUS

M. 4/3 LENSES

9mm Fish-Eye Body Cap	£89.00
12mm f/2.0 Silver	£556.00
15mm f/8.0 Body Cap	£59.00
17mm f/1.8 Silver / Black	£359.00*
17mm f/2.8 Silver	£229.00
25mm f/1.8 Silver / Black	£319.00
45mm f/1.8 Silver / Black	£218.00
60mm f/2.8 Macro	£365.00
75mm f/1.8 Silver / Black	£709.00
9-18mm f/4-5.6	£479.00
12-40mm f/2.8 Pro	£799.00
12-50mm f/3.5-6.3 (Unboxed)	£249.00
14-150mm f/4.0-5.6 ED	£489.00
40-150mm f/4.0-5.6R	£129.00
14-42mm Black (Unboxed)	£99.99
14-42mm f/3.5-5.6 II R MFT	£239.00
40-150mm f/2.8 Pro MFT	£999.00
75-300mm f/4.8-6.7 ED II	£389.00

Prices updated DAILY!
See instore or online.

Olympus E-PL6



+ 14-42 EZ **£399.00**

FREE 8GB Flash Air card

Add an Olympus VF-4 digital
viewfinder only **£200!**

Olympus OM-D E-M10



Body Only + 14-42 EZ **£489.00** **£599.00**

Test drive this camera for FREE!
Available at both stores. See web

Olympus OM-D E-M1



Black Body + 12-50mm **£949.00** **£1,249.00**

Test drive this camera for FREE!
Available at both stores. See web

Panasonic DMC-GM5



NEW & NOW IN STOCK!!
from **£719.00**

Add a DMW-BLH7E spare battery
for only **£44!**

Panasonic LUMIX GX7



Body Only + 14-42mm + 20mm **£399.00** **£549.00** **£599.00***

*Price includes **£50 cashback**
from Panasonic. Ends 12.01.2015

Panasonic DMC-G6



+ 14-42mm Twin lens kit **£379.00*** **£519.00**

*Price includes **£50 cashback**
from Panasonic. Ends 12.01.2015

Panasonic LUMIX GH3



Body Only + 12-35mm **£499.00*** **£1,199.00**

*Price includes **£100 cashback**
from Panasonic. Ends 12.01.2015

Panasonic LUMIX GH4



Body Only + 14-140mm **£1,075.00*** **£1,549.00***

*Prices includes **£100 cashback**
from Panasonic. Ends 12.01.2015

Panasonic

M. 4/3 LENSES

Lumix G 8mm f/3.5 Fisheye	£555.00
Leica Summilux 25mm f/1.4	£429.00
Leica Noctix 42.5mm f/1.2	£1,199.00
Lumix G 12-32mm f/3.5-5.6	£429.00
Lumix G 12-35mm f/2.8	£789.00
Lumix G 14-42mm f/3.5-5.6	£199.00
Lumix G 45-150mm OIS	£199.00
Lumix G 45-200mm f/4-5.6	£249.00

*unboxed NEW item

Panasonic DMC-TZ60



Now only **£259.00***

*Price includes **£30 cashback**
from Panasonic. Ends 12.01.2015

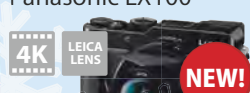
Panasonic DMC-FZ200



Now only **£309.00***

*Price includes **£30 cashback**
from Panasonic. Ends 12.01.2015

Panasonic LX100



Now only **£699.00***

Purchase before 30.11.14 &
receive a **FREE** retractable lens cap

Try out the latest Panasonic products & get expert
advice in our **Burgess Hill** or **Central London** stores

Tamron 150-600mm



Limited stock at **£949.00**

See website for full details

Tamron 16-300mm



Limited stock at **£429.00**

price shown includes cashback

Tamron 70-200mm



Now only **£999.00**

SRP £1,499.00

For the complete Tamron range, visit us in store, online or call **01444 23 70 60**

All prices include VAT @ 20%. For opening times and store addresses, visit www.ParkCameras.com/AP. All products are UK stock. E&OE. * = Please mention "AP" for this special price
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS & LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four-Thirds fit. See below to find a lens for you – at LOW PARK CAMERAS PRICES!

Sigma 18-35mm f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at £639.00
 See website for full details
 Add a Sigma 62mm DG MC UV filter for only £35!

Sigma 18-300mm f/3.5-6.3 DC Macro OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at £399.00
 See website for full details
 Add a Sigma 72mm DG MC UV filter for only £29!

Sigma 30mm f/1.4 DC HSM

Available in Canon, Nikon, & Sigma fits

In stock at £369.00
 See website for full details
 Add a Sigma 62mm DG MC UV filter for only £35!

Sigma 120-400mm f/4.5-5.6 APO DG OS HSM

Available in Pentax, and Sony fits

In stock from £469.99*
 See website for full details
 Add a Sigma 77mm DG MC UV filter for only £45!

Sigma 50mm f/2.8 Macro EX DG

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock from £179.00
 See website for full details
 Add a Sigma EM-140 DG Macro ring flash for only £309.99!

Sigma 150-500mm f/5-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at £699.00
 See website for full details
 Add a Sigma 77mm DG MC UV filter for only £59!

Sigma 8-16mm f/4.5-5.6 DC HSM

Available in Canon, Nikon, Sony & Sigma fits

In stock at £549.00
 See website for full details
 Add a Sigma Cleaning Cloth for only £6!

Sigma 150-600mm f/5-6.3 DG OS HSM | Sports

Available in Canon, Nikon, & Sigma fits

NEW & COMING SOON!!
 See web for full details
 Add a Sigma 105mm DG MC UV filter for only £110!

Sigma 10-20mm f/4-5.6 EX DC

Available in Canon, Nikon, Pentax, Sony & Sigma fits

In stock at £339.00
 See website for full details
 Claim a **FREE EF-610 DG ST flash** from Sigma UK! Ends 31.01.2015

Sigma 70-200mm f/2.8 APO EX DG OS HSM

Available in Canon, Nikon, Sony & Sigma fits

In stock at £749.00
 See website for full details
 Add a Sigma 77mm DG MC UV filter for only £45!

SIGMA LENSES

4.5mm f/2.8 Fisheye EX DC	£569.00	105mm f/2.8 EX DG OS HSM	£397.00
8mm f/3.5 Fisheye EX DG	£615.00	150mm f/2.8 OS Macro	£689.00
10mm f/2.8 EX DC HSM	£399.00	180mm f/2.8 EX DG OS HSM	£1,184.00
15mm f/2.8 Fisheye EX DG	£474.00	300mm f/2.8 APO EX DG	£2,319.99
19mm f/2.8 DN	£139.00	500mm f/4.5 APO EX DG	£3,399.99
20mm f/1.8 DC Asph. RF	£389.00	800mm f/5.6 APO EX DG	£4,399.99
24mm f/1.8 DG Asph. Macro	£399.00	8-16mm f/4.5-5.6 DC HSM	£549.00
28mm f/1.8 DG EX Macro	£299.99	10-20mm f/4-5.6 EX DC	£339.00
30mm f/1.4 DC HSM	£369.00	10-20mm f/3.5 EX DC HSM	£399.00
30mm f/2.8 DN	£159.00	12-24mm f/4.5-5.6 II DG HSM	£589.00
35mm f/1.4 DG HSM	£649.00	17-50mm f/2.8 DC OS HSM	£299.00
50mm f/1.4 EX DG HSM	£329.00	17-70mm f/2.8-4 Macro OS	£329.00
50mm f/2.8 Macro	£179.99	18-35mm f/1.8 DC HSM	£639.00
60mm f/2.8 DN	£139.00	18-200mm f/3.5-6.3 II DC OS	£209.00
70mm f/2.8 Macro	£259.99	18-200mm f/3.5-6.3 OS HSM	£269.00
85mm f/1.4 EX DG HSM	£649.00	18-250mm Macro OS HSM	£297.00

Prices updated DAILY!
 See www.ParkCameras.com/AP for details.

24-70mm f/2.8 IF EX DG	£599.00
24-105mm f/4 DG OS HSM	£649.00
50-150mm f/2.8 OS	£739.00
70-200mm f/2.8 OS	£749.00
70-300mm f/4.0-5.6 Macro	£150.00
70-300mm f/4.0-5.6 DG Macro	£99.00
70-300mm f/4.0-5.6 DG OS	£199.00*
120-300mm f/2.8 OS HSM	£2,599.00
120-400mm f/4.5-5.6 DG OS	£469.99*
150-500mm f/5.0-6.3 DG OS	£699.00
200-500mm f/2.8 EX DG	£12,699.99
300-800mm f/5.6 EX DG HSM	£5,498.00
EX DG 1.4x APO	£198.00
EX DG 2x APO DG	£232.00
USB Dock	£39.95
Sigma Filters	from £17.99

Visit us in store & try these lenses out for yourself & receive expert advice

Fujifilm X30

A premium quality compact camera offering a range of class-leading functions, unrivalled image quality and superb design!

£50 cashback

In stock at only £419.00*
 See web for full details

*Price after £50 cashback. You pay £469.00 & claim £50 from Fujifilm.

Fujifilm X-E2 + 18-55mm

Now only £719.00*
 SRP £1,049.00

*Price after £100 cashback. You pay £819.00 & claim £100 from Fuji.

Samsung NX30 + 18-55mm

Now only £549.00
 SRP £699.00

Add a SanDisk 16GB Ultra SDHC Card for only £10!

Samsung NX1

- ♥ 15fps continuous shooting
- ♥ 200+ point wide-area autofocus
- ♥ 4K and UHD Video
- ♥ Durable body
- ♥ Choice of 18 lenses including primes, zooms and specialist optics

Only £1,299.00
 SRP £1,429.99

Includes 64GB Card & Samsung Case

Fujifilm Lenses

XF 14mm f/2.8	£665.00
XF 18mm f/2.0	£399.00
XF 23mm f/1.4	£719.00
XF 27mm f/2.8 Pancake	£339.00
XC 16-50mm f/3.5-5.6 OIS	£339.00
XF 18-55mm f/2.8-4 OIS	£489.00
XF 18-135mm f/3.5-5.6 OIS	£699.00
XC 50-230mm f/4.5-6.7 OIS	£349.00
XC 55-200mm f/3.5-4.8 OIS	£539.00

Want to know more about these lenses? See www.ParkCameras.com

Fujifilm X-Pro 1 Body

Now only £749.99
 Buy the X-Pro 1 and receive the XF18mm & XF27mm for FREE!

Fujifilm X-T1 Body

Now only £832.00*
 SRP £1,049.99

*Price after £100 cashback. You pay £932.00 & claim £100 from Fuji.

Samsung NX300 + 20-50mm

Now only £349.00
 SRP £599.99

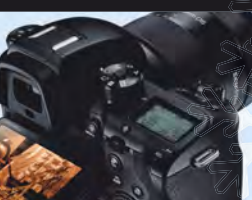
Supplied with Adobe Photoshop Lightroom 4.0 FREE

Samsung Galaxy NX + 18-55mm

Now only £689.00
 SRP £999.99

Supplied with Adobe Photoshop Lightroom 5.0 FREE

NEW & NOW IN STOCK!!



Sigma DP1 Quattro

29.0 MEGA PIXELS
 7 FPS
 QUICK SET MENU
 FIXED 19MM LENS
 SD card

NEW & COMING SOON!!
 See web for full details
 Learn more about this camera at www.ParkCameras.com/AP

Sigma EF 610 ST DG

Now only £89.99
 SRP £169.99

Sigma DP2 Quattro

29.0 MEGA PIXELS
 7 FPS
 QUICK SET MENU
 FIXED 30MM LENS
 SD card

In stock at £799.99
 See website for full details
 Learn more about this camera at www.ParkCameras.com/AP

Sigma EM-140 DG Macro Flash

Now only £319.99
 SRP £379.99

K-3

23.3 MEGA PIXELS
 8.3 FPS
 3.2" HD
 SD card

Our Price from £705.00*

Looking at the K-3? Consider the Prestige Edition with grip, two batteries and strap. See web for details.

*Price after £70 cashback. You pay £775.00 & claim £70 from Ricoh Imaging.

Pentax K-50

£40 cashback

Body Only + 18-55 WR £309.00* £355.00*

*Price includes £40 cashback from Ricoh. Ends 10.01.2015

Pentax K-S1

£40 cashback

Body Only + 18-55 WR £429.00* £459.00*

*Price includes £40 cashback from Ricoh. Ends 10.01.2015

Pentax Q-S1

Body Only £289.00 + 5-15mm £369.00

Add a Pentax 3.8-5.9mm f/3.7-4.0 lens for only £429!

Ricoh WG-M1

Camera Only £199.00 Bundle Kit £249.00

Add a WG Handle bar mount O-CM1472 for only £29.99!

Pentax XG-1

Now only £219.00
 SRP £279.00

Add a Lowepro Toploader 65 AW for only £59.00!

Pentax Lenses

10-17mm f/3.5-4.5 DA ED IF	£329.00	50-200mm f/4.5-5.6 ED WR	£269.00
12-24mm f/4 DA ED AL (IF)	£739.00	55-300mm f/4.0-5.8	£359.00
16-50mm f/2.8 DA* ED AL	£819.00	60-250mm f4.0 ED (IF)	£1,069.00
17-70mm f/4 DA AL IF SDM	£449.00	02 Std. Zoom 27.5-83mm	£249.00
18-55mm f/3.5-5.6 DA WR	£159.00	03 Fish Eye 160 Degree	£79.00
18-135mm f/3.5-5.6 DA WR	£379.00	04 Toy Wide Lens 35mm	£59.00
18-270mm f3.5-6.3 ED SDM	£429.00	05 Toy Telephoto 18mm	£59.00
50-135mm f/2.8 ED IF DA*	£849.00	06 Telephoto 15-45mm	£249.00

07 Mount shield 11.5mm £49.00

SAVE 10%
 on selected PENTAX DSLR lenses
 Until 10th January 2015
 See web for details

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



All our cameras are genuine UK stock - NEVER Grey Imports

CAUTION

£50 PX Bonus on EOS 70D Camera £799

****Free Manfrotto monopod with selected Canon L series lenses****

Canon Christmas Cash back offers online and instore

EOS 1DX Body - 2yrs 0%	£4,845	EOS 700D + 18-55 STM	£549	70-200mm f4 IS	£959	85mm f1.4	£288
£400 PX BONUS on 1DX - £400		EOS 700D + 18-135 STM	£729	70-200mm f2.8 L	£1,019	85mm f1.2	£1,549
EOS 5D Mk III	£2,299	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£465
EOS 5D III + 24-105 IS	£2,890	10-18mm f4.5-5.6 IS	£249	70-300mm f4-5.6 IS	£389	100mm Macro f2.8 L IS	£699
EOS 5D III + 24-70 f2.8 II	£3,828	10-22mm f3.5-4.5	£449	70-300mm f4-5.6 L IS	£1,069	300mm F4 L IS	£1,079
FREE GRIP WITH 5D		16-35mm f4 L IS	£999	100-400mm f4.5-5.6 L	£1,199	300mm F2.8 L IS II	£4,899
EOS 7D Mk II	£1,599	16-35mm f2.8 L	£1,199	100-400mm f4.5-5.6 L NEW	£1,999	400mm F5.6 L	£989
EOS 7D v2	£699	17-40mm f4 L	£619	200-400mm f4 L IS 1.4x	£8,749	400mm f2.8 L IS II	£7,799
EOS 6D	£1,279	17-55mm f2.8 IS	£619	24mm f2.8 IS	£469	500mm f4 L IS II	£7,049
EOS 6D + 24-70 f4 IS USM	£1,869	24-70mm f4 L IS	£749	24mm f1.4 L II	£1,224	600mm f4 L IS II	£8,899
EOS 70D	£799	24-70mm f2.8 L II	£1,549	35mm f2 IS	£469	800mm f5.6 L IS	£9,999
EOS 70D + 18-55 STM	£959	24-105mm f4 IS	£799	35mm f1.4	£1,099	2x III WITH LONG PRIMES - FREE	
EOS 70D + 18-135 STM	£1,070	18-200mm	£445	50mm f1.4	£278	1.4x or 2x Extender	£329
£50 PX BONUS ON 70D - £50		70-200mm f4	£495	50mm f1.2	£1,149	600EX-RT Speedlite	£469

Nikon

Free GRIP with D610 and D7100 cameras - 0% interest free credit D810 and D4s

D45 - D810 - D750 - D610 - D7100 - D5300 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,679	D5300 + 18-55mm	£575	70-300mm f4.5-5.6 VR	£439	200mm f2 G ED VR II	£4149
2 YEAR UK WARRANTY		D5300 + 18-140mm	£759	80-400mm f4.5-5.6 VR	£1,899	300mm f2.8 G VR II	£4,149
Df + 50mm f1.8	£2,295	D3300 + 18-55mm	£399	200-400mm f4 VR	£5,149	400mm f2.8 G VR	£10,399
D810 £300 FX BONUS	£2,399	10-24mm f3.5-4.5 DX	£639	NEW 20mm f1.8	£679	500mm f4 G ED VR	£5,899
D810 + 24-120mm f4	£3,195	14-24mm f2.8	£1,339	24mm f1.4	£1,489	600mm f4 G VR	£7,149
D810 + 24-70mm f2.8	£3,599	16-35mm f4 VR	£829	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£14,995
D810 + 14-24mm f2.8	£3,699	16-85mm f3.5-5.6 VR DX	£449	35mm f1.8 G ED	£155	PC-E 24mm f3.5	£1,479
NEW D750 Body	£1,750	18-35mm f3.5-4.5	£569	35mm f1.4 G	£1,329	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	£2,349	18-140mm f3.5-5.6 VR	£489	50mm f1.8 G	£155	2x TC-20 E III Converter	£365
D610	£1,285	18-200mm f3.5-5.6 VR II DX	£599	50mm f1.4 G	£295	1.4x TC-14 E III Converter	£449
D610 + 24-120mm f4	£2,109	18-300mm f3.5-5.6 VR DX	£679	58mm f1.4 G	£1,399	SB910 Speedlight	£349
D7100 Body	£759	24-70mm f2.8	£1,249	85mm f1.8 G	£379	SB700 Speedlight	£229
D7100 + 18-105mm VR	£919	24-120mm f4 VR	£829	85mm f1.4 G	£1,169	SB-R1C1 Commander	£565
Free Grip With D7100	FREE	28-300mm f3.5-5.6 VR	£659	300mm f4	£1049	SU-800 Comander Unit	£269
D7000 Body	£579	70-200mm f2.8 VR II	£1,629	105mm f2.8 Micro VR	£629	Coolpix A Camera	£475
D7000 + 18-105mm VR	£699	70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£369	WT-5	£449

FILM

HSD-40 Body Set	£8,995	S (type 007) Body	£18,720	X-T1 + 18-135mm	£1,399	Hero4 Black	£369	190XPRO3	£159	494RC2	£46
HSD-40 + 80mm f2.8 Lens	£10,995	S-E Body	£12,480	X-T1 + 18-55mm	£1,269	Hero4 Black - MotorSports	£369	190XPRO4	£169	499RC2	£57
HSD-50	£20,895	M-P Silver /Black	£5,650	X-T1 Body	£899	Hero4 Silver	£289	190CXPRO3	£299	498RC2	£57
HSD-50 Multi-Shot	£26,750	M (type 240) Silver/Black	£4,299	X-T1 Graphite Body	£1,199	Hero4 Silver - MotorSports	£289	190CXPRO4	£299	460MG	£299
HSD-50c	£19,995	Demo camera in store		X100T /Black	£999	Hero4	£99	055XPRO3	£179	804RC2	£57
HSD-50c Wi-Fi	£23,634	M Monochrom /Black	£5,975	X-Pro1 + 18mm + 27mm	£999	Hero3+ Black - Music	£269	055CXPRO3	£359	MXHPRO-3W	£109
HSD-50c Multi-Shot	£26,779	T Body + 18-55mm	£1,350	X-E2 + 18-55mm	£819			055CXPRO4	£374	410 Geared	£153
HSD-60	£29,750	T Body + 23mm Lens	£2,700	X30 Silver/Black	£465	See Website for full list of GoPro Mounts and accessories		Befree Alu	£149	MVH502AH	£105
HSD-200 Multi-Shot	£32,995	T Body + 18-56mm Lens	£2,600	XF 10-24mm f4 OIS	£795			Befree Carbon	£279	MVH500AH	£122
HSD-200c Multi-Shot	£33,795	X 2	£1,349	XF 18-135mm f3.5-5.6 OIS	£699						
CFV-50c Digital Back	£11,400	X Vario Silver/Black	£1,499	XF 50-140mm f2.8 OIS	£1,249						
		X (type 113) Silver/Black	£1,550	XF 55-200mm f3.5-4.8 OIS	£519						
		X-E (type 102)	£1,250	XF 14mm f2.8	£695						
		D-Lux 6	£529	XF 23mm f1.4	£699						

In store demo available. See Website for full list of Hasselblad lenses and accessories

D-Lux (type 109)
V-Lux (type 114)

LEICA		C Camera <i>Red</i>		See website for full listing		PUNKS	
Canon/Nikon Fit		Leica		Cash back available		iNDURO	
OTUS 55mm f1.4	£2,799	8x20 Monovid	£329	8X25 Pocket CL <i>Green/Black</i>	£485	AT113/AT114	£99
OTUS 55mm f1.4	£3,258	8x20 Trinovid BCA	£334	10X25 Pocket CL <i>Green/Black</i>	£525	AT213/AT214	£118
15mm f2.8	£2,249	10x25 Trinovid BCA	£335	8x32 EL SWAROVSKI	£1,440	CT113/CT114	£219
18mm f3.5	£1,089	8x20 Ultravid BR	£510	10x32 EL SWAROVSKI	£1,467	CT213/CT214	£257
21mm f2.8	£1,449	10x25 Ultravid BR	£535	8x42 SLC	£1,179	AT313	£149
25mm f2	£1,269	8x20 Ultravid BL (leather)	£561	10x42 SLC	£1,242	AT413	£175
28mm f2	£979	10x25 Ultravid BL (leather)	£578	8x56 SLC	£1,477	CT313/CT314	£235
35mm f2	£849	8x32 Ultravid HD	£1,449	10x56 SLC	£1,692	CT413	£175
35mm f1.4	£1,449	10x42 Ultravid HD	£1,994	15x56 SLC	£1,737	Short Columns aluminium/Carbon from	£20
50mm f1.4	£559	8x42 Trinovid	£1,037	8x56 SLC	£1,737	Grand Series Carbon Fibre Tripods:	
50mm f2 Makro	£940	10x42 Ultravid HD	£1,449	15x56 SLC	£1,737	CT203	£406
50mm f2.8 Makro	£989	8x42 Ultravid HD	£1,449	8x56 SLC	£1,737	CT304	£449
100mm f2.8 Makro	£1,449	10x42 Trinovid	£1,037	15x56 SLC	£1,737	CT505	£824
135mm f2	£1,599	8x42 Trinovid	£1,037	8x56 SLC	£1,737	Grand Turismo Travel Tripod Kits:	
Fuji/Sony Mount		8x42 Ultravid HD	£1,399	8x56 SLC	£1,737	AGT114 (Al)	£263
Tout 12mm f2.8	£749	10x42 Ultravid HD	£1,449	15x56 SLC	£1,737	AGT214 (Al)	£304
Tout 32mm f1.8	£495	8x42 Ultravid HD-Plus	£1,600	8x56 SLC	£1,737	CGT114 (Carbon)	£395
Tout 50mm f2.8 Macro	£699	10x42 Ultravid HD-Plus	£1,650	10x42 EL SWAROVSKI	£1,899	CGT214 (Carbon)	£458
We also Stock 2mm mount lenses for		10x42 Ultravid HD-Plus	£1,700	10x50 EL SWAROVSKI	£1,917	Heads	
Leica M / Zeiss Ikon / Voigtlander		10x50 Ultravid HD	£1,749	8x42 EL Range	£2,151	BHD0 (F95/BHD1) F115/BHD2 F129/BHD3 F153	
		12x50 Ultravid HD	£2,151	10x52 EL Range	£2,351	BHL1 F175/BHL2 E224/BHL3 E262/GH12 E349	

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Hesseblad 140-0-0 Body Set	E4,995	Canon EF 16mm f/2.8 USM	E895	Nikon D20s	E1,899	Nikon AF-S TC-20E II	E259	1000Pro 2 Head	E	500R 3 Head Kit	E
Hesseblad H-2 Body Set	E4,995	Canon EF 35mm f/1.4 USM	E795	Nikon D2X	E4,995	Nikon AF-S TC-20E II	E1,799	500Pro 2 Head	E	500R 2 Head Kit	E
Hesseblad H1 + 150mm f3.2 HC	E2,250	Canon EF 24-70 f2.8 L USM	E595	Nikon D300s	E4,245	Nikon AF 50mm f1.8 D	E89	500Pro 2 Head	E	500C 2 head Kit	E
Hesseblad 300mm f4.5 HC	E2,695	Canon EF 70 300 f4.5-5.6 DO S USM	E595	Nikon D300	E439	Nikon AF 50mm f1.8 D	E75	See full range of Bowers Softboxes, stands and other accessories on our website			
Hesseblad 120mm f4 Macro HC	E1,495	Canon EF 70 300 f4.5-5.6 DO S USM	E549	Nikon D200	E1,195	Nikon AF 18-55 f3.5-5.6 DX VR	E75				
Hesseblad 110mm f2.2 HC	E1,495	Canon EF 28-70mm f2.8 L USM	E595	Nikon D200	E1,149	Nikon 75-300mm f3.5-5.6	E155				
Hesseblad 28mm f2.8 HC	E2,495	Canon EF 16-35mm f2.8 L USM	E649	Nikon AF-S 70-200mm f2.8 VR II	E1,295	Zenit ZS 28mm f2.8 NIKON	E489				
Hesseblad 500mm f/8.0 + 80mm 2.8 lens	E1,595	Canon EF 17-40mm f4 L USM	E449	Nikon AF 200mm f4 D IF-ED	E895	Sigma 80mm f1.8 Fisheye NIKON	E299	Profoto			
Hesseblad Vajsmat 45mm f1.8 aspher	E75	Canon EF 17-40mm f4 L USM	E425	Nikon AF-S 70-200mm f2.8 VR I	E895	Sigma 102mm f1.8 S-NIKON	E249				
Canon EOS-1Ds Mk III	E1,350	Canon EF 15-85mm f3.5-5.6 L USM	E595	Nikon AF-S 16-35mm f1.4	E649	Sigma 102mm f2.8 NIKON	E229				
Canon EOS-1Ds Mk II	E1,199	Canon EF5 10-22mm f3.5-5.6 USM	E325	Nikon AF 80-400mm f4.5-5.6 D VR	E675	Sigma 102mm f4.5 NIKON	E245				
Canon EOS-1D Mk II	E1,199	Canon EF 50-135mm f2.8 USM	E595	Nikon AF 80-400mm f4.5-5.6 D VR	E675	Sigma 135mm f2.8 NIKON	E150	B1 TTL Air Head	E1,554	B1 2 Head kit	E3,420
Canon EOS-SD Mk II + Grip	E795	Canon EF 20-35mm f3.5-5.5 USM	E225	Nikon AF-S 24-120mm f4 VR	E595	Tamron 70mm f2.8 Macro NIKON	E119	Air Remote TTL	E3,12	B1 Battery	E202
Canon EOS-1D Mk II	E695	Sigma 120-400mm f4.5-5.6 DG OS CANO	E480	Nikon AF 85mm f1.4 D	E595	Tamron 700mm f2.8 Macro NIKON	E125	B1 Location Kit	E3,060	B1 Grids	E86
Canon EOS-SD + Grip	E395	Sigma 180mm f3.5 MACRO DG CANON	E395	Nikon AF-S 17-55mm f2.8 DX	E549	Contax G2 + 28mm + 35-70mm	E395	Full list of Accessories available on our website			
Canon EOS-SD + Grip	E295	Sigma 135-400mm f4.5-5.6 DG CANON	E169	Nikon Reflex 500mm f8	E595	Contax AX Body	E295				
Canon PowerShot G1	E349	Nikon D7100	E750	Nikon AE 200mm f2.8	E549	Contax Camera	E195				
Canon EF 24mm f1.4 L USM	E595	Nikon D7100	E649	Nikon AE 35mm f1.4	E549	Minotaur Special Edition	E395				
Canon EF 50mm f1.2 L USM	E995	Nikon D7100	E589	Nikon AE 35mm f2.8 P-R	E155	Minotaur Lites 1062L	E195	Full list of Accessories available on our website			

WWW.DALEPHOTOGRAPHIC.CO.UK

PRICES INCLUDE VAT @ 20% (EXCLUDING SECONDHAND) - PRICES SUBJECT TO CHANGE - UPDATED 04/12/14



Canon

POWERSHOT G7X

WE GIVE YOU FREE:
Canon DCC-1870 Leather Case
Lexar 16Gb 600x **worth £79**

£499*

*Includes £50 cashback. You pay £549 today.

£50 CASHBACK



XMAS KIT

CLAIM FREE ADOBE SOFTWARE FROM CANON UK WHEN YOU CLAIM THE CASHBACK!

POWERSHOT SX60

INCLUDES: Canon Powershot SX60 HS
Canon DCC-850 Camera Case
Lexar 16GB 600x Pro SDHC

£409*

*Includes £40 cashback.
You pay £449 today.



XMAS KIT

£40 CASHBACK

POWERSHOT G16

WE GIVE YOU FREE:
Canon DCC-1620 Leather Case **worth £45**

£319*

RRP £574
*Includes £40 cashback.
You pay £359 today.



SAVE £215

POWERSHOT SX700

INCLUDES: Canon Powershot SX700 HS
Canon DCC-1570 Case
Ansmann NB-6L Battery
Lexar 16GB 400x Pro SDHC

£230*

RRP £407
*Includes £30 cashback. You pay £260 today.



STARTER KIT

SAVE £147

POWERSHOT S120

WE GIVE YOU FREE:
Canon DCC-1920 Leather Case **worth £39**

£269 RRP £449



SAVE £180

POWERSHOT SX520

WE GIVE YOU FREE:
Tamrac Aero Zoom 20 Case **worth £10**

£199 RRP £299



SAVE £100

IXUS 150

WE GIVE YOU FREE:
Canon DCC-60 Soft Leather Case **worth £15**

£79 RRP £99



SAVE £20

CHRISTMAS CASHBACK DEALS

SONY

RX100

WE GIVE YOU FREE:
Sony RX-Series Leather Case
Lexar 8GB 200x SDHC

£299*

RRP £639
*Price includes £30 cashback.
You pay £329 today.



BEST SELLER

SAVE £340

RX100 III

WE GIVE YOU FREE:
Sony LCJ-RXF Leather Case
Lexar 16GB 400X Pro SDHC

£675 RRP £699



SAVE £24

CYBERSHOT HX60

WE GIVE YOU FREE:
Sony Leather Case

£219*

RRP £329
*Price includes £30 cashback.
You pay £249 today.



SAVE £110

CYBERSHOT HX400VB

£279*

RRP £380
*Price includes £40 cashback.
You pay £319 today.



SAVE £101

α5000

WITH 16-50MM PZ OOS & 55-210MM

WE GIVE YOU FREE:
LowePro Adventura 160
Hahnel 4-In-1 Cleaning Kit

£319*

RRP £699
*Price includes £50 cashback.
You pay £369 today.



WOW!

SAVE £330

α6000

16-50MM OSS

£549*

RRP £720
*Price includes £50 cashback.
You pay £599 today.



SAVE £171

LONDON SHOP

14 Wells Street
(off Oxford Street)
London W1T 3PB

0207 636 5005

CHELMSFORD SHOP

High Chelmer Shopping Centre
Chelmsford, Essex CM1 1XB

01245 255510



0207 636 5005



www.cameraworld.co.uk

cameraWORLD



FUJIFILM

XPRO 1 & 18MM F2 XF & 27MM F2.8 XF

WE GIVE YOU FREE:

Ansmann NP-W126 Spare Battery,
Hahnel 4-In-1 Cleaning Kit,
Lexar 32GB 400x PRO SDHC **worth £95**

£799

RRP £1,970



CRAZY DEAL!

SAVE £1,171

X-M1 & 16-50MM

FREE 50-230MM FROM FUJIFILM UK

WE GIVE YOU FREE:

Hahnel 4-In-1 Cleaning Kit,
Lexar 8GB 400x Pro SDHC,
Tamrac Aero 94 Shoulder Bag
worth £54

£379

RRP £679



SAVE £300

X30

WE GIVE YOU FREE:

Lexar 32GB 400x Pro SDHC,
Spare Ansmann NP-95 Battery
worth £54

£429*

*Price includes £50 cashback.
You pay £479 today.



£50 CASHBACK

X-E2 & 18-55MM F2.8-4 OIS

WE GIVE YOU FREE:

Lexar 32GB 400x Pro SDHC,
Ansmann NP-W126 Spare Battery,
Hahnel 4-In-1 Cleaning Kit
worth £95

£719*

RRP £1,299
*Includes £100 cashback.
You pay £819 today.



SAVE £480

Panasonic

LUMIX TZ60 TRAVEL KIT

INCLUDES:

Optech Soft Pouch, Lexar 8GB,
2 Year Guarantee **worth £40**

£259*

*Price includes £30 cashback
You pay £289 today.



SAVE £110

LUMIX TZ55

WE GIVE YOU FREE:

Leather Case, Lexar 8GB 400x SDHC
worth £50

£190

RRP £229



SAVE £39

LUMIX FZ1000

The Premium 4K
Bridge Camera

4K

£749



Nikon

D5300 & 18-55MM VR

WE GIVE YOU FREE:

Lowepro Adventura
160 Bag **worth £32**

£519*

RRP £829
*Price includes £50 cashback
You pay £569 today.



SAVE £260

D3300 & 18-55MM DX VR II & 55-200MM AF-S VR

£499*

RRP £799
*Price includes £50 cashback
You pay £549 today.



SAVE £250

COOLPIX AW120 EXCLUSIVE KIT

INCLUDES:

Nikon Chest Mount,
Nikon Bike Handlebar Mount,
Nikon Floating Wrist Strap,
Lexar 8GB Premium Series
SDHC 200x USH-I Card

£215

RRP £329



SAVE £114

MISSED OUR CHRISTMAS CATALOGUE?
SIMPLY CALL US AND WE WILL BE HAPPY TO ARRANGE
FOR ONE TO BE SENT TO YOU!



HAPPY CHRISTMAS TO ALL OUR HAPPY CUSTOMERS!

TAMRON SUPER ZOOMS

£50
CASHBACK

TAMRON 18-270MM

F3.5-6.3 DI II VC PZD

WE GIVE YOU FREE:

Tamron MegaZoom Case worth £20

£279*

RRP £664

*Price includes £50 cashback.

You pay £329 today.



SAVE £335

TAMRON 16-300MM

F3.5-6.3 DI II VC PZD

£479*

*Price includes £50 cashback.

You pay £529 today.



NEW!



MEFOTO BACKPACKER TRAVEL TRIPOD

Make a COLOURFUL Stand

Sleek Design, Lightweight,
Uber Compact

£119

MEFOTO ROADTRIP TRAVEL TRIPOD & MONOPOD

Make a COLOURFUL Stand

Sleek Design, Extendable up to 61.6", Lightweight,
Supports up to 17.6 lb, Travel Friendly

£159



VANGUARD SYDNEY II RANGE

SYDNEY II 15

£30

SYDNEY II 18

£35

SYDNEY II 22

£40



SYDNEY II 27

£50

VANGUARD RENO RANGE

SATCHELS



RENO 18

£30

RENO 22

£35

BACKPACKS



RENO 34

£60

RENO 41

£70

RENO 45

£80

RENO 48

£99

SIGMA 10-20MM F4-5.6

SIGMA GIVE YOU FREE:

Sigma EF-610 DG ST Flash

SRP: £169.99

£345

RRP £561.94



SAVE £216.94

CACTUS WIRELESS FLASH RF60 & TRANSCIVER KIT

£169

RRP £195



SAVE £26

TIFFEN DFX V3

Over 2000 Filter Effects!

£50

RRP £105



**BETTER
THAN 1/2
PRICE**

NISSIN i40 love mini

Pocket Size
- but not on Power!

Supports Canon, Fujifilm, Olympus,
Panasonic, Nikon
& Sony.

RRP £204

£149



SAVE £55

NEW

**PERFECT
PRESENT!**

LONDON SHOP
14 Wells Street
(off Oxford Street)
London W1T 3PB
0207 636 5005

CHELMSFORD SHOP
High Chelmer Shopping Centre
Chelmsford, Essex CM1 1XB
01245 255510

0207 636 5005



www.cameraworld.co.uk



Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.



PHONE LINES OPEN
MON -FRI 8am - 5pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON -SAT 9am - 5pm,
SUN 10am - 1pm.

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

(26 \$36 &

ERG	
ERG	
SOXV	670
SOXV	670

ERG
SOXV
.6

ERG
SOXV
.6

ERG	
ERG	
SOX	670
SOX	670
ERG	
SOX	670
ERG	
SOX	670

ERG
SOXV ,6 ,,

```

8203$&7$50(5$6 ) 860
1*( * ; 6; +6 ) ,6 860
0, / 860
( ) 6 121 8// 5$0( // 16(6 ) ,6 860
,6 670 ) 670
860 / 860
,6 860 CRER ) 860
,6 8 CRER ) 03( P DFR
,6 CRER ) ,6 // 860
,6 670 ) ,6 860
670 ) ,6 860
0 DFR 860 ) / 860
( ) 8// 5$0( // 16(6 ) ,6 860
/ 860 ) ,6 860
/ 860 ) 860 //
0, // 860 ) 860 //
/ 6 860 ) ,6 860 P DFR
76( ) / 6 KIW ) 860 860
/ 860 ) ,6 // 8 1:
860 ) / 860 0 DFR
// 860 ) // 860
,6 860 ) // 860
/ 76( 0, // 2 ,6 // 860
// 860 ) / 860
/ ,6 860 ) ([ VMEH // ([ VMEH //
,6 860 CRER ) [ // FROM HUU
6 670 ) [ FROM HUU

```

) 5 ((
 [0 . ' ' '
 RU [0 . ' ' '
 FROYHUWUHU Z'ŁWK
 WKHVH OHQVHV
) , 6 / 8
) , 6 / 8 6 0 ' '
) , 6 / 8 6 0 ' '
) , 6 / 8 6 0 ' '
) , 6 / 8 6 0 ' '
) / \$ 6 + \$ & & (6 6 2 5 (6
 (; 5 7 0 5 (; ' '
 (; WQJQW
 % (JUS 0 . ' '
 % (JUS 0 . ' ' ' '
 % (JUS ' ' ' ' ' '
 % (JUS ' ' ' ' ' '

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

1,121 \$36.8

ERG
: K\ QRW 3\$57 (; &+\$1* (
DQG 83*5\$' (WR WKH
0DWHVW WHFKQR RJ\


ERG
,
ERG
SOXV) 95
,
ERG

ERG	
SOX	95
ERG	
SOX	95
ERG	
SOX	95
SOX	95
ERG	
SOX	95

[illegible]

) \$) 6 95..
 7& (... FROM HUU
 7& (... FROM HUU
 7& (... FROM HUU
) / \$6+ \$&&(6625,(6
 0 % * US '
 0 % * US '
 0 % * US '
 0 % * US '
 6 % IOWK
 6 % IOWK
 6 % IOWK

I AM HERE!!
D750
body
£1797
+ 24-120
f4 £2347



SIGMA 352 / (16 672&., 67

```

7 EON PP PP :) PP 5 $3'
7 EON PP PP 2,6 CRER PP :)
7 ERG JUDSKUM MOHU PP :)
7 ERG EON PP :) : 7 ONF6 IOHU
( PP 2,6 PP :) : ONF6 IOHU
( ERG PP :) () ONK
PP :) PP 5 2,6 () ONK
PP :) PP 2,6 :) ZZZ PUUVGV FRP

```

[illegible]

We always offer a fair price - quoted quickly.

**WE PART EXCHANGE, BUY FOR CASH
OR COMMISSION SALE**

**Collection can be arranged, contact us at
info@mifsuds.com or ring 01803 852400**

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT - correct 08/12/2014. P&P Extra. E&OE.
FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE (U.K. Mainland only)

www.mifsuds.com



ASK THE EXPERTS AT
londoncameraexchange
THE UK'S FAVOURITE PHOTO SPECIALIST

THE BEST NEW SYSTEM CAMERAS

NIKON D3300

TWIN KIT WITH 18-55MM VR II & 55-200MM VR LENSES

Small, lightweight, powerful yet easy to carry and operate D-SLR. Superior low-light performance (up to ISO 12,800), Guide Mode and optional Wireless Mobile Adapter for easy to upload photos to your favourite sites via a smart device.

24.2 MEGAPIXELS

£469.99*

* AFTER CASHBACK. IN-STORE PRICE £519.99



NIKON D5300

TWIN KIT WITH 18-55MM VR II & 55-300MM VR LENSES

DX-format camera with built-in Wi-Fi and GPS. Large vari-angle monitor and powerful low-light performance (extendable up to ISO 25,600).

24.2 MEGAPIXELS

£699.99*

* AFTER CASHBACK. IN-STORE PRICE £779.99



CANON EOS 700D

& 18-55MM IS STM LENS

Vari-angle Clear View LCD II Touch screen teamed with IS ultra-quiet (STM) lens.

18.0 MEGAPIXELS

£499.99*

* AFTER CASHBACK. IN-STORE PRICE £549.99



CANON EOS 7D Mk II

BODY ONLY

A DSLR that's as fast as it is flexible. Built for those with a love of speed.

20.2 MEGAPIXELS

£1599.99

NEW



CANON EOS 7D

BODY ONLY

Award winning 18MP pro spec DSLR now with firmware upgrade for hugely improved operation.

18.0 MEGAPIXELS

£699.99



FUJIFILM FINEPIX X-PRO 1

WITH 27MM & 18MM XF LENSES

Fuji's original flagship model packs a punch for pro photographers wanting a lightweight alternative to a DSLR or Leica rangefinder camera. Now available packaged with two prime lenses in an outstanding value kit.

16.3 MEGAPIXELS

£1199.99*

* AFTER CASHBACK. IN-STORE PRICE £1299.99

GREAT VALUE TWIN PRIME LENS KIT



FUJIFILM FINEPIX X-T1

& XF 18-55MM OIS LENS

SLR-style mirrorless system with mechanical dials, weather-resistance & high-speed performance. Ultra-fast EVF, 3-inch tilting LCD and APS-C X-Trans CMOS II sensor.

16.3 MEGAPIXELS

£1199.99*

* AFTER CASHBACK. IN-STORE PRICE £1299.99

£100 CASHBACK on redemption ends 11/01/15



OLYMPUS OM-D E-M5

TRIPLE KIT WITH EZ 12-50mm, 40-150mm F/4-5.6R & 45mm LENSES

5 YEAR WARRANTY

16.0 MEGAPIXELS

£999.99*

* AFTER CASHBACK. IN-STORE PRICE £549.99



SONY α6000

& E 16-50MM OSS

Super quick autofocus in a highly portable package. OLED Tru-Finder™, manual controls and big range of lenses available for a superior alternative to bulky DSLRs.

24.3 MEGAPIXELS

£499.99*

* AFTER CASHBACK. IN-STORE PRICE £549.99



£50 CASHBACK on redemption ends 25/01/15

SONY α58

& 18-55MM II SAM

SLT designed for speedy shooting with fast, accurate AF. APS CMOS sensor. High contrast OLED viewfinder.

3 YEAR WARRANTY

20.1 MEGAPIXELS

£299.99



Winter WONDERLAND
A magical place for photo enthusiasts!

WIN over £5000
WORTH OF PRIZES IN OUR BIG festive PHOTO COMPETITION
www.LCEgroup.co.uk/wonderland

SEARCH OUR USED EQUIPMENT AT:

www.LCEgroup.co.uk



USED EQUIPMENT MEGA-SALE

ITEM	Branch	Condition	Was	Now
Canon EF 300mm F4L NON IS	ST	***	£799	£499
Canon 1.4x Teleconverter	PO	Good	£199.99	£179.99
Canon 16-35mm F2.8L USM	BA	****	£799.99	£699
Canon 28-135mm IS USM	SC	Good	£199.99	£179.99
Canon 70-200mm F4 IS L	RG	****	£749.99	£649.99
Canon 70-200 F4 L	RG	****	£399.99	£329.99
Canon 7D	LN	*** boxed	£499.99	£449.99
Canon 90mm TSE	LN	****	£699.99	£659.99
Canon EF 1.4x	FA	****	£229.99	£199.99
Canon EF 300mm f/4 L IS USM	CR	****	£849.99	£749.99
Canon EF 35mm f2	SA	****	£179.99	£134.99
Canon EF 70-300mm IS USM	CR	****	£239.99	£199.99
Canon EF-60mm Macro	SC	Excellent	£269.99	£249.99
Canon EFS-60mm macro	EX	****	£250	£219
Canon EOS 1DIII	LN	good	£749.99	£699.99
Canon FD 135mm f/2.8	SO	5*	£24.99	£18.49
Canon Pixma Pro7500II	LN	**** boxed	£299.99	£249.99
Canon Powershot G1X + Case	SC	Excellent	£319.99	£299.99
Centon 500mm f8 Mirror Lens	SA	3*	£49.99	£36.99
Fuji XF 27mm f/2.8 Silver	SC	Good	£249.99	£229.99
Fuji 23mm f1.4R XF	PL	5*	£599.99	£469.99
Fuji X100	PO	Good	£499.99	£479.99
Fuji X100s	EX	****	£699	£629
Fuji XF 18mm F2	EX	****	£250	£200
Horizon Perfekt (Panoramic)	ST	4*	£269	£149
Leica 10x25 BCA Trinovid	WI	4 star	£299.99	£229.99
Leica 90mm F4 Elmar M	BA	****	£279.99	£199
Leica Televid 62 APO/20 EXP	ST	4*	£699	£499
Minolta AF APO 100-300mm	CM	****	£99.99	£69.99
Minolta AF50mm f1.7	CM	****	£59.99	£39.99
Nikon 35mm f/2.8 PC Ai	SO	****	£299.99	£224.99
Nikon 45mm f2.8P Lens	WI	4*	£299.99	£149.99
Nikon 80-400mm f4.5/5.6D	FA	****	£739.99	£669.99
Nikon AF-S 12-24mm	EX	****	£630	£550
Nikon AF-S 12-24mm f/4 DX	CR	****	£599.99	£549.99
Nikon AF-S 60mm f/2.8 Macro	CR	****	£299.99	£249.99
Nikon AF-VR 80-400mm D	CM	****	£649.99	£549.99
Nikon AIS 35-105mm f3.5-4.5	WI	4 star	£69.99	£49.99
Nikon D100	BS	Good	£99.99	£69.99
Nikon D3	LN	**** boxed	£1299.99	£1099.99
Nikon D4	RG	****	£499.99	£319.99
Nikon D600 Body	PL	4*	£749.99	£649.99
Nikon D70 & 18-70mm	BS	good	£149.99	£99.99
Nikon MB-D10 Battery Grip	SA	4*	£119.99	£89.99

Nikon MH-21 Quick Charger	SA	3*	£89.99	£66.99
Nikon TC17E Teleconverter	BA	****	£249.99	£199
NIKON TC20e	ST	4*	£199	£149
Olympus 40-150mm 4/3	BA	****	£79.99	£55
Olympus E-PM1	RG	****	£199.99	£179.99
Olympus ED 50mm f/2 4/3rds	SO	5*	£299.99	£224.99
Olympus ED12-60mm SWD 4/3	SO	5*	£499.99	£374.99
Olympus EP-L2	FA	****	£159.99	£139.99
Panasonic G6 + 14-42mm	PL	5*	£299.99	£229.99
Panasonic GF1 body	SO	4*	£89.99	£67.49
Panasonic GF1 Tri-kit (14-42/45-200/20mm)	PO	Good	£499.99	£479.99
Panasonic GH3 + 14-140 + Grip	LN	good	£819.99	£719.99
Panasonic GX1 + 14-42mm	WI	4 star	£249.99	£199.99
Pentax 17-70mm f4	FA	****	£299.99	£269.99
Pentax 18-135mm WR	BS	excellent	£279.99	£199.99
Pentax 18-250mm f3.5/6.3	FA	****	£249.99	£209.99
Pentax 300mm F4 [645]	ST	4*	£1299.99	£699
Pentax AF-540 FGZ Flashgun	CM	****	£199.99	£199.99
Pentax SMC - FA 70-200mm	CM	****	£69.99	£49.99
Samyang 35mm F1.4 (Canon)	EX	****	£300	£220
Samyang 85mm f1.4 PK fit	BS	excellent	£349.99	£179.99
Schneider kreuznach	BS	good	£19.99	£9.99
Sigma 100-300mm DL (Nikon SLR) SA 4*	FA	****	£49.99	£36.99
Sigma 120-400mm NAF	FA	****	£429.99	£389.99
Sigma 150mm Macro OS	LN	good	£549.99	£499.99
Sigma 17-70 F2.8-4 N/AF	BA	****	£199.99	£149
Sigma 17-70 f2.8-4 OS EOS	PO	****	£249.99	£229.99
Sigma Apo 2x Converter P/AF	BA	****	£99.99	£59
Sigma DP1X	SC	Good	£179.99	£149.99
Sony A 70-300mm G SSM	CR	****	£499.99	£399.99
Steiner 10x30 Ultrasharp Binos	PO	As New	£179.99	£159.99
Swarovski 30x SW eyepiece	good	BS	£179.99	£129.99
Swarovski 8x32 EL	PO	Good	£799.99	£749.99
Tamron 17-50mm f2.8 Sony A	PL	4*	£229.99	£179.99
Tamron 18-270mm Di II EOS Fit CM	CR	****	£239.99	£179.99
Tamron 180mm 3.5 Macro Sony ST	4*	****	£549	£399
Tamron AF 200-500mm (Canon) EX	****	****	£350	£299
Tamron SP 10-24mm EOS Fit	SO	5*	£269.99	£199.99
Tokina 35mm f 2.8 Macro (Nik-AF)	SA	4*	£329.99	£246.99
Walimex 8mm Fisheye 4/3 Fit	CR	****	£169.99	£129.99
Weston EuroMaster Meter	SC	Good	£39.99	£29.99

CLEARANCE

Canon EF 20-35mm USM	**** [CR]	WAS £189.99	£139.99
Canon EF 24-105mm F/4 L IS	*** [CR]	WAS £549.99	£399.99
Canon EF 28-135mm IS	*** [EX]	£199	£169
Fuji XC 50-230mm f4.5/6.7 OIS	**** [FA]	£299.99	£199.99
Hahnel Grip for Canon 400D	Good [PO]	£39.99	£29.99
Interfit EX400 Ti Twin Head Flash Kit	*** [SC]	£469.99	£429.99
LowePro Pro Roller Attache X50	**** [SC]	£149.99	£89.99
Minolta AF 100-300mm	**** [EX]	£100	£60
Nikon S6200 (Blue)	**** [RG]	£59.99	£44.99
Nissin Di622 Flash Nikon Fit	Good [PO]	£69.99	£49.99
Olympus ED 40-150mm f/4-5.6 Zuiko 4/3rds	5* [SO]	£79.99	£49.99
Panasonic GF-3 Body	5* [PL]	£99.99	£69.99
Panasonic GX1 & 14-42mm	**** [BA]	£289.99	£199
Panasonic LVF-1 Viewfinder	4* [PL]	£89.99	£60.00
Pentax 16-50mm f2.8 SMC	4* [WI]	£599.99	£419.99
Pentax 18-55mm	**** [RG]	£59.99	£44.99
Pentax 50-135mm f2.8 SMC	4* [WI]	£599.99	£419.99
Sony LA-EA3	excellent [BS]	£129.99	£99.99
Sony NEX3 16mm f2.8	**** [FA]	£149.99	£109.99
Swarovski ATS-80 HD Body	**** [BA]	£1049.99	£770
Tamron 90mm f2.8 Nik-AF	good [BS]	£229.99	£199.99
Weston Meter V	4* [SO]	£34.99	£24.99

Many more items available in-store.

STARTS IN-STORE
SUNDAY 28TH
DECEMBER 2014

Don't miss it!

BATH
01225 462234

BRISTOL (BALDWIN ST)
0117 929 1935

BRISTOL (BROADMEAD)
0117 927 6185

CHELTENHAM
01242 519 851

CHESTER
01244 326531

CHESTERFIELD
01246 211891

COLCHESTER
01206 573444

DERBY
01332 348644

EXETER
01392 279024

FAREHAM
01329 236441

GLOUCESTER
01452 304513

GUILDFORD
01483 504040

LEAMINGTON
01926 886166

LINCOLN (HIGH ST)
01522 528577

LINCOLN (SILVER ST)
01522 514131

LONDON (STRAND)
0207 3790200

MANCHESTER
0161 834 7500

NORWICH
01603 612537

NOTTINGHAM
0115 941 7486

PLYMOUTH
01752 664894

PORTSMOUTH
023 9283 9933

READING
0118 9592149

SALISBURY
01722 335436

SOUTHAMPTON (CIVIC CTR)
023 8033 1720

SOUTHAMPTON (HIGH ST)
023 8022 1597

TAUNTON
01823 259955

WINCHESTER
01962 866203

WORCESTER
01905 22314

OPENING TIMES:
Monday-Saturday
9am-5:30pm
Selected stores open Sunday
- please check for details.



28 BRANCHES NATIONWIDE

UK MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

WE PAY CASH for your equipment

All makes - and we always offer a fair price

Urgently Required - Digital Including:

NIKON. CANON. SIGMA. TOKINA.

TAMRON. SONY. OLYMPUS. PENTAX.

PANASONIC. LEICA.

Film Including:

HASSELBLAD. LEICA. ZEISS.

INSTANT* CASH! CALL US NOW!

Single items through to large collections

www.cash4cameras.co.uk

at STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.

(*On inspection. Before travelling any distance to see us, please ring for an appointment)

Email: cash4cameras@ntlworld.com

Tel: 01785 605475

Film Processing

Highly skilled staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...

Quality!!

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

E6 / C41 / BW Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no. of exp.	Sleeved	E6 Mounted
135/24 exp.	4.55	6.90
135/36 exp.	4.90	7.70
120 Roll Film	4.55	
5 x 4 Sheet Film	3.00	

Speed changes - Add £1.25 per film

Film Processing Discounts

5 - 9 rolls : 5% off 10 - 24 rolls : 10% off 25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order (UK)
£1.75 for a single film (cut into strips) - process only (UK),
Overseas £7.50 per order.

PEAK imaging

All prices are in pounds sterling and include VAT

Credit / debit card only. Please ensure that films are packed in a strong padded envelope. Liability limited to value of unexposed material only. Terms of special value must be insured. Full terms and conditions of business can be found in our price guide and on our website - www.peak-imaging.com

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP
sales@peak-imaging.com 0114 224 3207

AP32

Collectable Cameras Simon & Julie Chesterman

4x5 5x4 Sinar F2 Monorail body outfit: lovely, cased.....£369	Minolta MD 50-135mm f3.5 MD Zoom Rokkor lens VGC.....£49
Agfa Ambi Silette, CRF, with 50 f2.8 Color Solinar lens.....£49	Minolta MD 50mm f1.4 MD Rokkor lens. Super.....£29
Agfa Karat 2.8. With 50mm f2.8 Xenar lens in Compur.....£49	Minolta Riva Zoom 115 EX 35 compact mint boxed.....£29
Alpa Reflex Macro Bellows, genuine Alpaflex item.....£79	Minolta SR Angle Finder II, mint and box with case.....£25
Alpa Reflex set of Macro extension tubes. VGC.....£39	Minolta X-300SLR with 50mm f1.7 Minolta MD lens.....£49
B & H 627 16mm movie body. 2 Lens turret, cased.....£39	Minolta III, with case and chain good condition.....£79
Balida Super Pontura CRF With 105mm f4.5 Trioplan.....£329	Mycro Illa Hit type subminiature camera. Nice with case.....£29
Baldina folding 35mm, With 4.5cm f2 Xenon lens.....£49	Nagel Klein-Vollenda 127, 5cm f3.5 Xenar / Compur.....£49
Braun Paxette II (uncrf), With 50mm f2.8 Xenar lens.....£49	Nagel Pupille. 3x4cm 127 film, f3.5 Xenar in Compur.....£139
Bronica ETR / S / Si 150mm f3.5 Zenzanon MC lens.....£89	Nagel Roliorary (British Pupille). Tessar lens, cased.....£139
Bronica ETR / S / Si Motor Winder EL.....£49	Nikon AF-S 18-70 f3.5-5.6 G ED DX SWM Asph zoom.....£89
Bronica ETR / S / Si Speed Grip E. excellent.....£29	Nikon AIS TC-201 teleconverter. Very nice optics SALE.....£59
Bronica S2A with 75mm f2.8 PC Nikkor lens. Lovely.....£229	Nikon AIS TC-300 2X teleconverter. Very nice optics.....£79
Canon EF 100-300mm f5.6 zoom lens. V nice example.....£69	Nikon D70 body. Super near mint condition.....£79
Canon EF 28-135 f3.5-5.6 IS USM lens. Like new boxed.....£159	Nikon Digital 11-16mm f2.8 Tokina ATX-Pro SD IF DX.....£249
Canon EF 28-200mm f3.5-5.6 Sigma Asphi AF Macro.....£49	Nikon F70 body. VGC, working perfectly.....£249
Canon EF body to M42 lens adaptor. For infinity focus.....£19	Nikon MB-D100 battery grip for D100 plus 2 batteries.....£29
Canon EF fit 70-300 f4-5.6 Sigma DL Macro non digital.....£39	Nikon Nikkormat EL body. Black. Ding. Works well.....£49
Canon FD 28mm f2.8 prime lens. VGC, with caps.....£25	Nikon Non Ai 35mm f3.5 Nikkor Q lens, VGC.....£45
Canon FD 70-210mm f4 Zoom lens. VGC.....£39	Nikon Non Ai 24mm f2.8 Nikkor N.C. lens. Lovely.....£69
Canon FD 80-200mm f4 FD bayonet lens.....£29	Nikon Non Ai 55mm f3.5 PC Micro Nikkor lens. Lovely.....£69
Canon FD fit 19-35mm f3.5-4.5 Vivitar Series 1, nr mint.....£49	Nikon Non Ai 80-200mm f4.5 Zoom-Nikkor-C lens.....£39
Canon FD Lens Hood W-62. VGC boxed.....£10	Nikon Non-Ai 135mm f3.5 Nikkor-Q lens. Chrome front.....£49
Canon IVSB 2 + 50/1.8 Canon lens and Rapid Winder.....£349	Nikon Non-Ai fit 135mm f2.5 Vivitar Auto fast tele lens.....£35
Canon Speedlite 300TL (T90, T70 etc) VGC, w/manual.....£25	Nikon SB-600 flash. Cased, foot, book, near mint.....£99
Canon Wireless Controller LC-2 set, mint, cased.....£39	Nippon Kogaku (Nikon) 7x50 Mikron binoculars.....£89
Contax K100 manual SLR + 50mm f1.7 Centon MC.....£29	Nishida Apollo MD II Japanese 645, Proud Special lens.....£39
Contax 21mm f2.8 Biogon T* lens. boxed, finder etc.....£499	Olympus Handy Copy Stand. Use for OM cameras.....£29
Contax TVS III zoom compact, 30-60 vario sonnar lens.....£259	Olympus Mju 1 AF compact, with 35mm f3.5 Zuiko.....£29
Crystal Sister. 6x6 120, c1954, very uncommon.....£39	Olympus OM 35-70mm f4.5 Zuiko Two Touch VGC.....£49
Darkroom 50mm f4 Schneider Componon, VGC, boxed.....£39	Olympus OM 50mm f1.4 G Zuiko lens. Silver nose.....£79
Darkroom 75mm f4 EL Nikkor lens scalloped, excellent.....£39	Olympus OM 75-150mm f4 Zuiko Zoom nr mint cased.....£49
Darkroom LPL 6x10 inch masking easel.....£15	Olympus OM Bounce Grip for 310 flash lovely example.....£29
Darkroom Meopta 12x16 inch masking easel. VGC.....£25	Olympus OM fit Vivitar Macro Focusing 2x, mint, box.....£29
Darkroom: 50mm f4 Nikkor EL Nikkor, scalloped, VGC.....£25	Olympus OM Power Bounce Grip 2. Mint and boxed.....£35
Enlarging Minolta 50mm f2.8 EL Nikkor, nr mint boxed.....£39	Olympus OM 120 flash Boxed and near mint.....£22
Enlarging Nikon 50mm f2.8 EL Nikkor, scalloped VGC.....£39	Olympus OM 120 flash, VGC-complete with case.....£19
Ensign "Ensignette" no 1 (the small one) Aluminium.....£29	Olympus OM Winder 2. Good condition working well.....£29
Ensign Autorange 220. 6x6 on 120 With 75mm Ensar.....£49	Olympus Pen F half frame SLR, with 38mm f1.8 Zuiko.....£129
Ensign Midget Model 55. VGC.....£49	Olympus Rio 84A Luxus. 127 camera, 7.5cm f4.5 Laack Dialyter in Dial compur. A very scarce high end model with lacquered brass body, tan bellows and tan leather.....£129
Exakta Macro finder plus dedicated Loupe lens.....£19	Pathe Motocamera 9.5mm, 2cm f3.5 Carl Zeiss lens.....£29
Exakta VX1000, with 50mm f2 Pancolar lens. VGC.....£69	Pentax 6 lens to Exakta body adaptor. Genuine.....£39
Fed 1, type B, c.1936. Serial no. 28471, cased. Rare.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Fed 1, type G, 1956. With 50mm f3.5 Fed lens.....£49	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Fed 4 CRF camera, with 53mm f2.8 N-61 lens. Super.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Focorect Standard, coupled rangefinder alt. 32mm dia.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Foth Flex II TLR with focal plane shutter. All Working.....£149	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Fuji GW670 MK II With 90mm f3.5 EBC Fujinon lens.....£329	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Goerz Tenax plate camera. 4 x 5 with Dagor lens.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Goerz Vest Pocket Tenax with case. Very nice.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad 220 film back, chrome, matching numbers.....£49	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad 250mm f5.6 Sonnar lens, chro. Nice optics.....£169	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad 90 degree prism finder. Hensoldt type.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad Ground Glass back focus adapter.....£49	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad Macro chimney finder. Well used example.....£25	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad Microscope adapter. 4045. Rare item.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad Pro Shade. Later version, suits C and CF.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Hasseblad set of 3 Auro extension tubes: 10, 21, 55.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kiev 15 TTL SLR, +53mm f2 Helios-81 lens. Scarce.....£49	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Brownie No. 1, model B. from 1900. VGC.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Medalist camera, with 100mm f3.5 Ektar lens.....£139	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak No 1 Panoramic. The original 1900 model. VGC.....£199	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina C fit 35mm f5.6 Schneider Curtagon.....£49	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina C fit 80mm f4 Heligon C. VGC, scarce.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina C fit 80mm f4 Xenon, some marks.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina C fit Optical finder, for 35/80 lenses.....£25	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina genuine hood for 50/1.9 Xenon, boxed.....£110	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina Reflex / S mount 135mm f4.5 Tele Xenar.....£39	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina Reflex / S mount 50mm f1.9 Xenon lens.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Kodak Retina Sports Finder, VGC, cased.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Konica Semi Pearl 645, MIOU, Hexar lens, uncommon.....£59	Pentax 6 lens to M42 body adaptor. Genuine.....£39
L35 camera Macro bellows, Russian. Nr mint, boxed.....£19	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Laslotite large backcloth cloth. Mottled blue / Grey + bag.....£19	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Leica BEHOH Reproduction stand lovely, boxed.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39
Leica BELUN 1:1 Reproduction stand lovely, boxed.....£29	Pentax 6 lens to M42 body adaptor. Genuine.....£39

**: H DUH DQZ D V N HQ VR SXUFKDVH FRQFWLRQV
KRZ HYHUQWJH RUVP DQ, QWQWQGHFWLRQV DQG IDLU
SUFHV SDLG 30DVH UQJ XV QRZ**



Leica E Leitz New York no 12, leather zipped lens case.....£19	Topcon Beseler D1 (US RE-2), with 5.8cm f1.8 RE lens.....£69
Leica ELDA negative / film strip printer. boxed.....£29	Toyoca 35-S, with 4.5cm f3.5 Tri-Lauser lens.....£29
Leica FISON hood, for 5cm Elmar lens. A36 clamp on.....£35	Tripod Ball & Socket head Bilora large size, 1/4 thread.....£19
Leica (TOOY) Reversible clip on lens hood, for 50 Elmar.....£29	Universal Minute 16 subminiature camera. Boxed.....£49
Leica L38 Screw mount 135mm f4.5 Hektor lens.....£79	Voigtlander 46 Baby Bessa. With f3.5 Voigtar / Compur.....£49
Leica L38, 135mm f3.5 Canon lens. Early chrome type.....£79	Voigtlander Berghel 6x9 pin 135 f3.5 T. tele. Complete boxed.....£199
Leica M 135mm f4.5 Hektor lens.....£25	Voigtlander Bessa 1 for 6x9 or 6x4.5 Vaskar lens.....£59
Leica VioOH zoom viewfinder, straight sided. VGC.....£49	Voigtlander Focusing Brilliant. With 7.5cm f3.5 Heliar.....£79
Leica Visoflex OTZF 16464K focussing lens mount.....£29	Voigtlander Shoe Mounted Rangefinder. In feel. Cased.....£29
Leiford Wetzlar Lordomat. 35mm CRF camera.....£39	Voigtlander Vito Ila camera. 50mm f3.5 Color Skopar.....£59
Linhof Technika 6x9. Outfit 2x lenses, RFH, Grip etc.....£399	Welta Perle camera, 6x4.5 on 120 Radionar lens.....£29
M42 28-200 f3.5-5.3 Vivitar MC Macro Zoom. M-boxed.....£29	Werra flat top, black, 50 f2.8 Tessar / working RV5.....£39
M42 300mm f4 Pentaxcon (Meyer Orestegor) lens. VGC.....£39	Werra Mat, with 2.8 Tessar, caps, case, vgc.....£35
M42 300mm f5 Eyemik Auto lens. Nice quality.....£25	Weston Master V meter. VGC and preworking well.....£39
Mamiya 16 Automatic. Nice example with case + strap.....£39	Wiggin Edixa Flex 35mm SLR body Boxed with papers.....£25
Mamiya 645 120 film insert, x3 in stock. Price each.....£15	Yamatop Pax M4 camera. VGC, cased with hood, finder.....£49
Mamiya 645 fit 110mm f2.8 Sekor C lens. Lovely optics.....£79	Yashica Lynx 5000 + 45/1.8 Yashinon lens. Meter out.....£39
Mamiya 645 fit 45mm f2.8 Sekor C lens. Lovely optics.....£79	Yashica Zoom 105 EZ 38-105. Nice AF film compact.....£19
Mamiya C TLR fit 135mm f4.5 Sekor blue dot lens pair.....£79	Zeiss Contaflex fit 85mm f4.5 B-Tessar usable, bakalm.....£19
Mamiya C33 Pro TLR + 105mm f3.5 Mamiya-Sekor.....£39	Zeiss Ikon "Baby Ikonta" 520/18, for 4x3cm 127 film.....£49
Mamiya hand grip, right handed. Suit TLR range.....£12	Zeiss Ikon Contax 35mm finder. Model 432/5, c.1938.....£79
Mamiya Press / Super 23 focus screen / single film back.....£49	Zeiss Ikon Nettar 517/16, for 6x6 on 120. f4.5 Novar.....£25
Mamiya Press / Super 23 set of 5 ext rings, m-boxed.....£39	Zeiss Ikon Pocket Rangefinder. Hand held, cased, vgc.....£29
Mamiya Press Super 23, black + 90 lens, grip, rth SALE.....£239	Zeiss Ikon push on procar close up set x4. 28.5mm.....£15
Manfrotto 056 Pro tripod plus 115 3D head. VGC.....£59	Zeiss Ikon Tenax, for 24x24mm 3.5cm f3.5 Novar lens.....£19
Minolta 110 Zoom SLR. Super model / Super, cased.....£29	Zeiss Ikonta 520/16. 6x6 7.5cm f3.5 Tessar lovely.....£59
Minolta AF 28-80 Xi Zoom lens, VGC, works well.....£25	Zeiss Ikonta 521, 16 on, 75mm f4.5 Novar lens (coated).....£19
Minolta Autocord TLR, with 75mm f3.5 Rokkor lens.....£139	Zeiss Ikonta 532/16 (11 on) with 80/2.8 Tessar.....£29
Minolta MD 45mm f2 Pancake Rokkor lens. VGC.....£39	Zeiss Super Ikonta BX. 6x6 With 8cm f2.8 Zeiss Tessar.....£139

**ODQ URUH LHPV DW Z Z FROOHFWEOHDFDP HDV FRP
QVXHQZ 3 XVXDQ EH# HQ DQG**

**0 / / + 2 8 6 (% \$ 5 0 % < 2 1 7 + (0 \$ 5 6 +
(\$ 6 7 < 2 5 . 6 + , 5 (' 1 + 4
7 H O D P S P 0 R E I O I
(P D O V D O # F R O O F W E O F D P H D V F R P**



0 D I O R L G H V S H F D O W V U V U R U Z Z H O P P H E I D S S R L Q M H Q W

landscape & wildlife photography workshops & tours in Greece

www.photographyworkshops.eu



Greater Spotted Eagle at Lake Kerkini, Greece

learn fine art, travel & stock photography techniques
for wildlife & landscapes in small groups of a maximum of 4 people.

all levels are welcome... all trips are tailored...

expert tuition and guidance in the most amazing
locations... join us and see Greece as you have never imagined.

quote: "AP-XMAS" to receive a 10% discount on all bookings made before Xmas day 2014.

photography by
george s blonsky



George's work has appeared on National Geographic, in GEO and Geographical Magazine... as well as many other prestigious international publications... join one of George's workshops in Greece in 2014/15 and begin your own photographic odyssey...

...see more of George's work at www.geopictorial.com

LIFE TIME WARRANTY

Camera Cases Built to Last by GEM

- cases built to protect your camera at a fraction of the cost as they come direct from the manufacturer
- With of customers rating ! you can be sure that one of our cases will satisfy your needs practically and financially
- Order now with confidence from GEM with our " #policy in addition to all of our products carrying a " # warranty

View our extensive range at



www.gem-bags.com



6(3,\$ 0 (0 2 5,(6

7HD 2 SH7XH6DW IP SP
\$ 4 XHQ6WHW0 RUHP EH / \$ (3 P 10W- 0

&DQR(2 6 ; W6LP DI
(QNJ Q6HQ[
([DNW3 QISUXP VFUHQ
) XMS ; P P

* RWRQ6L RQ FDM
/ ([WWRQ WEHV 6HW
/ ' R XEIH WEH Z V
0 3HWRQI P P

0 ICROW\$ XW 0 N
0 ICROW; 7IP URQ
0 ICROW\$) 6LIP D ' /

0 ICRI * /
1 INNRUP DW 7 P P
1 INRQ) 0 ERG
1 INNRU P P QIV

2 QP SXV0 M
2 QP SXV2 0 P P
2 QP SXV
2 QP SXV7) DMK

3HQW 63 P P
3HQW \$) 6LIP D
3 UNWD,9 + HRV &DH
7IP URQ P P 0 DFR

9RU WQCHU6XSHE 7 Q
9RU WQCHU9 IW ,,
9 WQCHU9 WIP DW , ,D
: HWQ9 &RQ &DH

=HQW& 6 P P
=HQW0 P P
=HQW% P P 0 HMMU
=RUL N I P P FDM

/ RWP RUHQQHQ 6HZ HEVMM
ZZZ VESIP IP RUHVERP

5 HXHEG

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange
www.mpbphotographic.co.uk
0845 459 0101

Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for cash or an upgrade
- ✓ Free collection from anywhere in the EU
- ✓ Free next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



FREE

Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



We Arrange Collection

On a suitable day for you, at no extra cost.



You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

www.mpbphotographic.co.uk

0845 459 0101



Cameras For Sale

SKEARS PHOTOGRAPHIC

Independent Photographic Specialist

A selection of our current Secondhand Stock - 6 Month Warranty As Standard

Used Nikon Fit Equipment:

Nikon D3s Body 4"	£2599
Nikon D3 Body 3"	£1050
Nikon DF Body 4"	£1550
Nikon D700 + MB-D10 3"	£799
Nikon D7000 Body 4"	£389
Nikon D300 Body 4"	£339
Nikon D90 Body 4"	£299
Nikon D5100 + 18-55mm f3.5-5.6 4"	£249

Nikon 50mm f1.4 AF 4"	£219
Nikon 85mm f1.8 AF 5"	£239
Nikon 12-24mm f4 G ED AF-S 4"	£499
Nikon 24-85mm f3.5-4.5 G ED VR 4"	£299
Nikon 18-200mm f3.5-5.6 G AF-S VR 4"	£289
Nikon 18-200mm f3.5-5.6 G AF-S VR II 5"	£439
Nikon 55-200mm f4.5-5.6 AF-S 4"	£109
Nikon 70-300mm f4.5-5.6 G 4"	£329
Tamron 70-300mm f4.5-6 VC Di SP 4"	£199
Nikon 80-400mm f4.5-5.6 G AF-S 4"	£1400
Nikon TC-20E 2x II Converter 3"	£199
Nikon TC-14B 1.4X Converter	£99

Used Canon Fit Equipment:

Canon Eos 1D Mark II Body 3"	£2599
Canon Eos 7D Body 3"	£629
Canon Eos 700D Body 4"	£329
Canon Eos 40D Body 3"	£200
Canon Eos 30D Body 3"	£169
Canon Eos 20D Body 3"	£119

Canon 50mm f1.8 II EF 5"	£60
Canon 60mm f2.8 Macro USM EF-S 5"	£249
Canon 100mm f2.8 Macro USM IS 4"	£550
Sigma 150mm f2.8 Macro EX DG OS 5"	£575
Canon 10-20mm f3.4-4.5 USM EF-S 4"	£379
Canon 16-35mm f2.8 USM II 3"	£575
Canon 17-55mm f2.8 IS EF-S 4"	£469
Canon 17-85mm f4-5.6 EF-S IS USM 4"	£229
Canon 18-200mm f3.5-5.6 EF-S IS 5"	£249

Used Fuji Equipment:

Fuji X100 3"	£325
Fuji X-T1 + 18-55mm OIS 4"	£1050
Fuji X-T1 + 18-55mm f2.8-3 OIS Premium Kit Including VG-XT1 Battery Grip 4"	£1050

Condition Key:

5" - Mint 4" - Excellent 3" - Good 2" - Well Used 1" - Sold As Seen Correct when compiled. E&OE

More Stock Available -
Please call for stock/price



On-site Repairs & CCD Clean Service

See our website for even more deals and services

www.skearsphoto.com

203 Wellingborough Road, Northampton, NN1 4ED.

Tel: 01604 628 738

Email: sales@skears-photographic.co.uk

teddingtonphotographic

New and used photographic specialist

WE BUY & SELL QUALITY
USED PHOTOGRAPHIC
EQUIPMENT

020 8977 1064

www.teddingtonphotographic.com

OLYMPUS OM1N, OM2N, OM10 3x 50mm Zuiko lenses, 75-150 Zuiko, OM10 manual adapter, prinzflex 80-200 zoom, T20 flash, reversing lens adapter, Miranda 28mm VIVITAR 2 x tele converter. All in case and in mint or near mint condition. Buyer to arrange collection, £180. Tel: 01329 841654

Camera Fairs

CAMERA FAIR LEEDS - Sunday 21st December 10am, Village Hall, Boston Spa, Just off A1 near Wetherby. Tel: 07979913156

Insurance



Aaduki Multimedia Insurance

QUOTE AND BUY ONLINE 24 HOURS A DAY

INSURANCE FOR
EQUIPMENT, LIABILITY AND
PROFESSIONAL INDEMNITY

01837 658880

www.aaduki.com



Aaduki Multimedia

@NikAaduki

Accessories



We can turn your film or digital SLR into a pinhole camera for only £35. Just send your black body cap to us with a cheque and we will fit it with an etched pinhole lens and supply an exposure calculator. See our website for helpful hints and tips.



Pinhole Photographer's Watch Set.

For a limited period we are offering this interesting watch with F numbers on its face instead of regular numbers, a Brass Pinhole Exposure Calculator and a Pinhole Factory wristband for only £37.50 including P&P to mainland U.K.



Bulldog Pinhole Cameras

5x4 and 10x8 self assembly kits available



DOCTER

Torches In Stock



Do you want to know where the sun will rise and set? Are you planning a photograph, a garden or buying a house? Try our Sunrise/Sunset calculator and compass for only £30



myTorch

Torches In Stock

www.pinholesolutions.co.uk

Colour Processing

City Photographic Lab Services

36, Bedford Place, Southampton. SO15 2DG. T: 02380 632727/632709

APS - 110 - 120 - 35mm
In-Store On-Line Mail Order



110 & 35mm Film Developing and Printing APS Film Developing and Printing

24 Exposure 6x4	£5.49	4" 25 Exposure	£8.49
36 Exposure 6x4	£6.49	4" 40 Exposure	£9.49
24 Exposure 5x7	£7.49	Transfer to CD at time of processing	£2.50
36 Exposure 5x7	£8.49	120 Film Developing and Printing	
24 Exposure 6x9	£11.99	5x4" up to 15 Exposure	£8.99
36 Exposure 6x9	£13.99	5x7" up to 15 Exposure	£10.99
Develop Only	£3.49	8x6" up to 15 Exposure	£15.99
Develop and Contact 10x8	£26.99	10x8" up to 15 Exposure	£19.99
Transfer to CD at time of processing	£2.50	Transfer to CD at time of processing	£2.50

Prints from Digital - see website
www.fujiprolab.co.uk

MERCHANT CITY CAMERAS

GLASGOW'S ONLY INDEPENDENT
PHOTOGRAPHIC AND OPTICAL STORE

CANON

EOS 50D c/w Grip +2 Batteries.	£339
EF 20-35mm f3.5-4.5 USM	£159
EF 70-300mm f4-5.6 IS USM	£319
EF-S 55-250mm f4-5.6 IS	£129
TS-E 90mm f2.8 Tilt Shift	£599
PowerShot G12	£229
Tamron SP AF 60mm f2 Di II Macro	£249
Tamron 28-300mm f3.5-6.3 VC	£299

NIKON

AF-S 18-200mm f3.5-5.6 G VR II ED DX	£449
AF-S 70-200mm f2.8G VR II N ED	£1249
AF 80-400mm f4.5-5.6D VR ED	£799
AF-S 17-55mm f2.8 G ED DX	£549
AF 105mm f2.8 Macro	£399
Sigma EX 80-400mm f4.5-5.6 APO OS	£449
Zeiss Distagon T* 18mm f3.5 ZF2.	£849

PENTAX

K3 c/w 18-135mm f3.5-5.6 ED WR + FLU card.	£829
O-GPS1 Astrotracer	£129

MERCHANT CITY CAMERAS, 7-11 PARNIE STREET

GLASGOW G1 5RJ. TEL. 0141 552 6823

www.merchantcitycameras.com

OPEN MONDAY-SATURDAY 10am-5pm.

Wanted

PETER WALNES

WANTED FOR CASH OR COMMISSION

Digital: Nikon D3, D3x, D3s, D4, D90, D200, D300, D300s, D600 D700, D800, D800E, D5000, D5100, D5200, D7000, D7100

Canon EOS 1Ds II/III, 1D II/III/IV, 1D X, 1D C, 5d I/II/III, 7d I/II 50D, 60D, 100D, 500D, 550D, 600D, 700D, 1100D. G9-12

Late high-end Olympus, Panasonic Lumix, Pentax, Sony Alpha Leica M8, M8.2, M9, M9-P, M type 240, M Monochrom, M-E Leica DMR backs, X1, X2, D-lux 3-6, Digilux 3 Fuji X-series. Hasselblad H-series. Epson R-D1/1s Late high-end Minolta, Samyang, Sigma, Tamron, Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar Kinoptik, Leica, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Pentax 67, Plaubel, Rodenstock, Rollei, Schneider, Sinar Toyo, Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can also arrange collection from your address on a day of your choice.
Tel: 01736 719461 Fax: 01736 719538
Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 332, Penzance, Cornwall TR18 9DP

Holidays & Courses

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com

Photographic Backgrounds

Hard wearing • Low crease • Washable

PLAIN

8' x 8',	£15
8' x 12',	£24
8' x 16',	£29

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

CLOUDED

8' x 8',	£27
8' x 12',	£44

20 COLOURS. SPECIAL OFFER: 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit
www.colourscape.co.uk

WANTED - FRONT COVER for Rollei flex 2.8A or 2.8B. Also, Carl Zeiss Jena Biometar front lens element for 2.8B. Any condition parts or parts cameras considered. Call Alan on 07887 353561 or email aaclark@btinternet.com.

Studios

www.pauls-studio.co.uk
Reading - M4 West of London

Studio Hire & Model Studio Days.
One to One Courses Studio Lighting, Portrait, Glamour, Nude, Art Nude and More.
Free Model Photoshoot Lottery. 07930 462906
www.pauls-studio.co.uk info@pauls-studio.co.uk

Ashlea Louise

Photographers on Safari

Email: info@photographersonsafari.com
www.photographersonsafari.com



British Wildlife Centre, Surrey
Photograph Foxes & Badgers in special golden light through to sunset. Inside enclosures with Foxes, Otters & Wildcat. Badgers guaranteed + Owls, Harvest Mice, Frogs, Polecats, Hedgehog. July 6th, 7th, 8th £139



Cheetahs, Corsac Foxes, Lions, plus various Birds of Prey, Cambridgeshire
Special access. Static & in-flight bird shots. Cheetahs & Tigers in superb natural settings. New Cheetah Cubs Bengal & White Tiger. April 18th, May 23rd, £109



Golden Eagle Experience, Leics.
Max 8 persons. Static & flying of Golden Eagle in stunning woodland location. Other birds of prey. Owls, Hawks, Goshawk etc. April 19th, May 17th £99



Bats & Fill-in Flash Tuition, Oxford
Indoor & outdoor venue. Max 4 persons. Expert tuition & free loan of equipment if req'd. April 16, 17th £129



Gorillas, Monkeys, and African Safaris
Port Lympe, Kent. Superb access to Gorillas. Three sessions with no wires or fences. VIP off-road African Safari. Zebra, Ostrich, Eland, Wildebeest, Rhino, Giraffe, Deer. March 22nd, 29th, April 12th £149



Small Cats Workshop, Herts
Snow Leopards & cubs, Amur Leopards, Pumas, Lynx, Caracal, Serval & more. April 22nd, 23rd, 24th, £99



Professional Birds of Prey Shoot - Venue 1 Bambergh, Northumberland.
Amazing photo opportunities. Hill top views. Rocks, stone walls, single trees and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl and more in really natural situations. Perfect "in the wild" shots. Can combine with Bass/Farne. June 13th, 14th £139



Gannets diving off Bass Rock
New workshop. Amazing diving shots. Sail around Bass Rock without landing on the island. 1 hour of throwing fish in the sea for Gannets to catch. June 19th £99



Professional Birds of Prey Shoot - Venue 2, Bambergh, Northumberland.
HIGHLY RECOMMENDED. New venue. Totally unconnected with previous location. New Falconer & Birds. Birds photographed in front of an amazingly beautiful waterfall. Unique. Up to ten different species of birds photographed. June 4th, 8th, 12th, 16th. £139



Big Cats Workshop, Kent
Lions, Tigers, Leopards, Cheetahs, Pumas, Lynx, & Serval etc. Get amazingly close. Great photo opportunities. UK's most popular wildlife photo location. Max 12 photographers. March 21st, 28th, Apr 11th, £149



Big Cats Pro Workshop, Kent
This is the same workshop as above, but with just SIX photographers. People of all abilities welcome. Lunch-time photo critique. More personal interaction with Cats Also Jaguar. April 8th, 9th, 10th, £199



Gift Vouchers available for any Workshop or Value & make wonderful Gifts for all Occasions



Farne Islands Puffins (Northumberland)
Approx 5 1/2 hours on islands. 20 species birds. 70,000 Puffins. Can also combine with Bass Rock. Guillemot, Razorbill, Shag, Arctic Terns etc. Tips & Tuition. June 6th, 10th, 17th, 20th. £89



Bass Rock Gannets (60 miles north Farne Is.)
Private boat. Exclusive use of Island. 150,000 Gannets. Absolutely amazing Photos. 5 hours on rock Get really close. Sole use of island for our workshop Gannets diving for large box of fish near the island. June 5th, 7th, 11th, 18th, 21st £185



Birds of Prey, Bedfordshire
Private flying displays on pre-determined flight paths for hard to get in-flight shots. Super static photos. Now including Red Tailed Kites & Long Eared Owls. Various Eagles, Hawks, Eagles etc. April 25th, 26th £99



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



Final Analysis

Roger Hicks considers...

Cactus and Flowers, Hidalgo, Mexico (2014) by Jerome Sessini

It may seem odd to compare photographs to textiles, but the more you think about it, the easier the comparisons come. Some textiles are rough, homespun, straightforward and to the point; some are delicate silks, light and airy; some are cross-stitch embroideries, carefully constructed; some (like this one) are rich brocades. But what prompts this unusual parallel?

The colours, for a start – those brilliant splashes of orange against the dark cactus, and the bright blue sky. Part of the purpose of a brocade is to look expensive, to impress people, to show that only the best is good enough. Think of the robes of a prelate of the Catholic church, or the surround to a Tibetan thangka (religious painting). Rich colours are a part of this. And yet, even Solomon in all his glory was not arrayed like one of these (Matthew, VI: 29).

Formality

Next, it's very formal. Again, this ties in with the nature of a brocade – an emphasis of the high formal status of someone who can afford expensive fabrics. The cacti are arranged quite symmetrically, and the flowers are pretty much on the thirds, that bane of camera club judges, who are faced with pictures where the principal subject must be placed precisely where the thirds intersect. There's another camera club trick here, too, in the form of 'balance', with the flowers on the lower left 'balanced' by the ones on the upper right.

However, I strongly suspect that Sessini did not verbalise all this – he just shot what looked right.

Then there's texture. The textures of a landscape filled



© JEROME SESSINI/MAGNUM PHOTOS

'Of course, a photograph has no texture, but it can remind us of texture, by drawing on common experience'

with cactus and cactus flowers are necessarily different from the textures of a brocade, but texture is an important part of both. Of course, a photograph has no texture – at least, barring relatively minor variations in printing papers – but it can remind us of texture, by drawing on common experience. We don't necessarily know what the texture of those flowers is like: are they silky, or waxy, or

papery? But we know that they must be fairly stiff, to maintain those big, spiky shapes, and they certainly contrast with the textures of the cactus and the dry, dusty earth, with which most of us will be familiar.

Finally, what size should the picture be? To stretch the analogy, handkerchief or bed sheet? Once more, the odd analogy makes a strange kind of sense. As reproduced here, the picture is only just

big enough. A double-page spread would be fine. But there would come a point when it would be too big to appreciate. Too small, and it's a scrap of fabric, a rag. Too big, and it's empty ostentation, size for its own sake. Just like brocade.

Again and again in this column, I am struck by the simple truth that there is no 'one-size-fits-all' description of what makes a good picture. It's very much akin to the classic description of pornography: 'I know it when I see it.' Well, that, and remaining open to the possibility that there is more than one kind of good picture.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Frank Hallam Day

Order by 23rd Dec. for pre-Christmas delivery

Park Cameras Christmas Sale starts 5pm Wednesday 24th December see parkcameras.com for details

CANON EOS 5D Mk III Body

A full-frame DSLR capable of capturing 22MP images at 6fps and Full-HD movies. The EOS 5D Mark III is a full-frame 22.3 MP DSLR with 61-point AF & 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.



Free Canon Grip, or £250 Park Cameras voucher

Voucher to be used on any Canon accessories, except Cameras.

CANON EOS 7D Mk II Body

Be the first to capture the extraordinary, & grab the moments that other photographers miss. Whether it's stills or movies, express your creative side like never before.



Only £1,599.00
In stock now!!

Claim up to £250 cashback on selected Canon lenses when you buy a EOS 7D Mk II Ends 03.02.15

OLYMPUS OM-D E-M5 Travel Kit

Featuring timeless good looks, & a fantastic range of features to get the best out of your shots. This special travel kit features three fantastic lenses from Olympus that will set you off on your next trip perfectly.



Only £999.00*
SRP £819.99

Includes: 45mm f/1.8 lens
12-50mm f/3.5-6.3 lens
40-150mm f/4.0-5.6 lens

NIKON D5300 + 18-55 VR II

With built-in Wi-Fi and GPS, this 24.2 MP DX-format camera lets you capture and share the magic of your world in incredible detail.



Only £499.00*
SRP £829.00

*Price includes £50 cashback. You pay £549.00 & claim £50 from Nikon UK. Ends 25.01.15

NIKON D750 Body Only

Free your vision with the fast, versatile, & agile D750. In a world where anything is possible, this full-frame 24.3MP powerhouse gives you the freedom to dare.



Only £1799.00
Limited stock available

Claim an extra £150 trade-in bonus when part-exchanging your old camera. See website.

PANASONIC FZ200

A Super-Zoom Digital Camera Featuring Full Range f/2.8, 24x Optical Zoom Lens and High Speed Response.



Only £309.00*
SRP £399.99

*Price includes £30 cashback. You pay £339.00 & claim £30 from Panasonic. Ends 12.01.15

PANASONIC TZ60

A Super-Zoom Digital Camera Featuring Full Range f/2.8, 24x Optical Zoom Lens and High Speed Response.



Only £259.00*
SRP £349.99

*Price includes £30 cashback. You pay £299.00 & claim £30 from Panasonic. Ends 12.01.15

SAMSUNG NX1

Discover how the Samsung NX1, the world's fastest & most accurate interchangeable lens camera, will help you find your own style.



Only £1,299.00
SRP £1329.99

Includes 64GB Card & Samsung Case

GOPRO HERO

A simplified 'Action-cam' that will capture your adventurous side in 1080p. Small & lightweight, the GoPro Hero is waterproof to 40m & will fit the wide range of attachments available.



Only £94.00

Add a GoPro Suction cup mount for just £15 (saving £14.99 on SRP)

EPSON STYLUS PRO 1500 W

The 1500W can print from anywhere thanks to built-in Wi-Fi, allowing convenient & easy printing from computers & the latest generation of mobile devices such as iPhones & iPads.



Only £229.00
SRP £349.99

Add an extra set of 6 Epson inks for just £77 saving you £133.49 off the combined SRP

MANFROTTO ADVANCED BACKPACK SMALL

A compact, functional and ergonomically designed pack that more than holds its own against similar sized packs on the market



Only £29.99
SRP £59.95

SEE OUR WEBSITE FOR OUR CHRISTMAS OPENING HOURS & LATE NIGHT OPENING EVENTS!



Stuck for gift ideas this Christmas?

Run out of ideas of what to get someone for Christmas? Is the person that you are buying for interested in Photography? Then why not consider purchasing a Park Cameras Gift Voucher?

Available in £10, £20, £25, £50 and £100 denominations, Please call to buy



PARKCameras



Tel: 01444 23 70 60

www.ParkCameras.com/AP

York Road
BURGESS HILL
RH15 9TT

53-54 Rathbone Place
LONDON
W1T 1JR

Prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advertisement.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

SAMSUNG



Introducing the
new Samsung NX1
SMART CAMERA with
UHD 4K video.



FIND YOUR SIGNATURE

Samsung SMART CAMERA **NX1**

- Redefine image quality with the 28MP BSI APS-C CMOS sensor
- Hybrid AF with 205 phase detection, 209 contrast detection and 153 cross-type sensor points
- Fast and precise continuous shooting up to 15fps at full resolution
- Capture fast-moving action with exquisite clarity at 1/8000 sec. shutter speed
- Breathtaking 4K UHD video recording in HEVC (H.265) format
- Lifelike Electronic Viewfinder (EVF) with an ultrafast response time of 0.005 seconds
- Highly durable dust and splash proof magnesium alloy body

JESSOPS

image is everything

www.jessops.com

Tel: 0344 800 4444